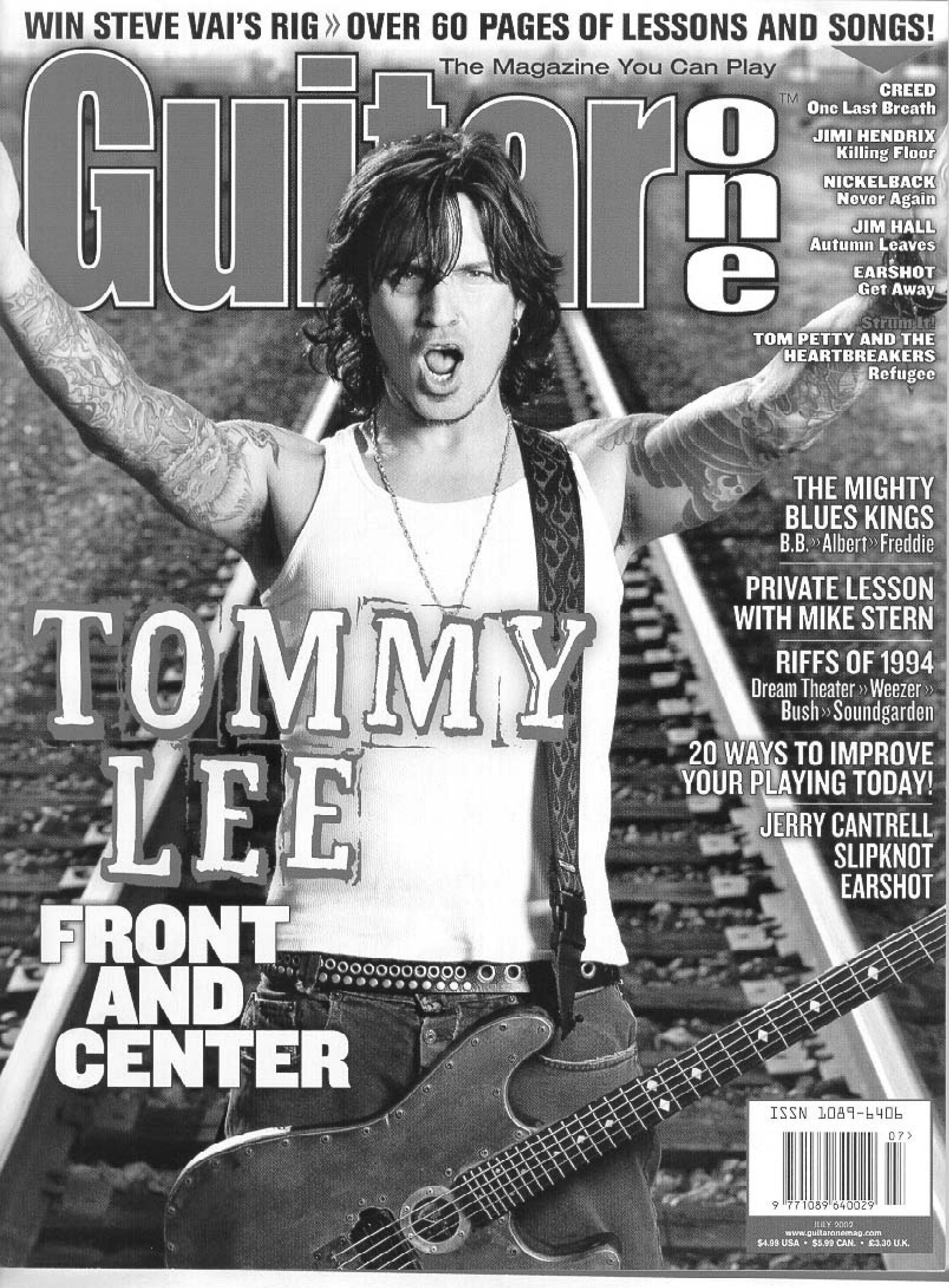
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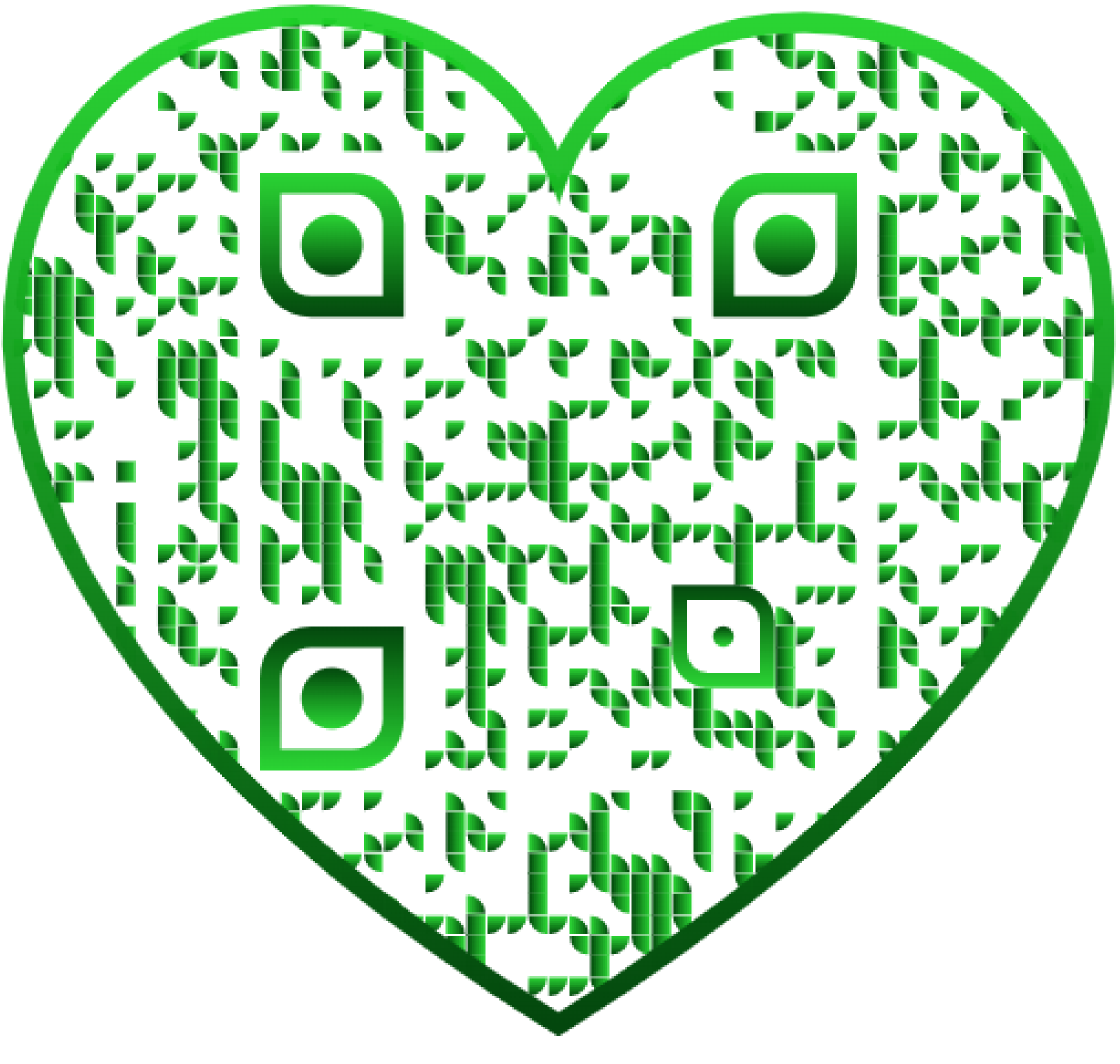

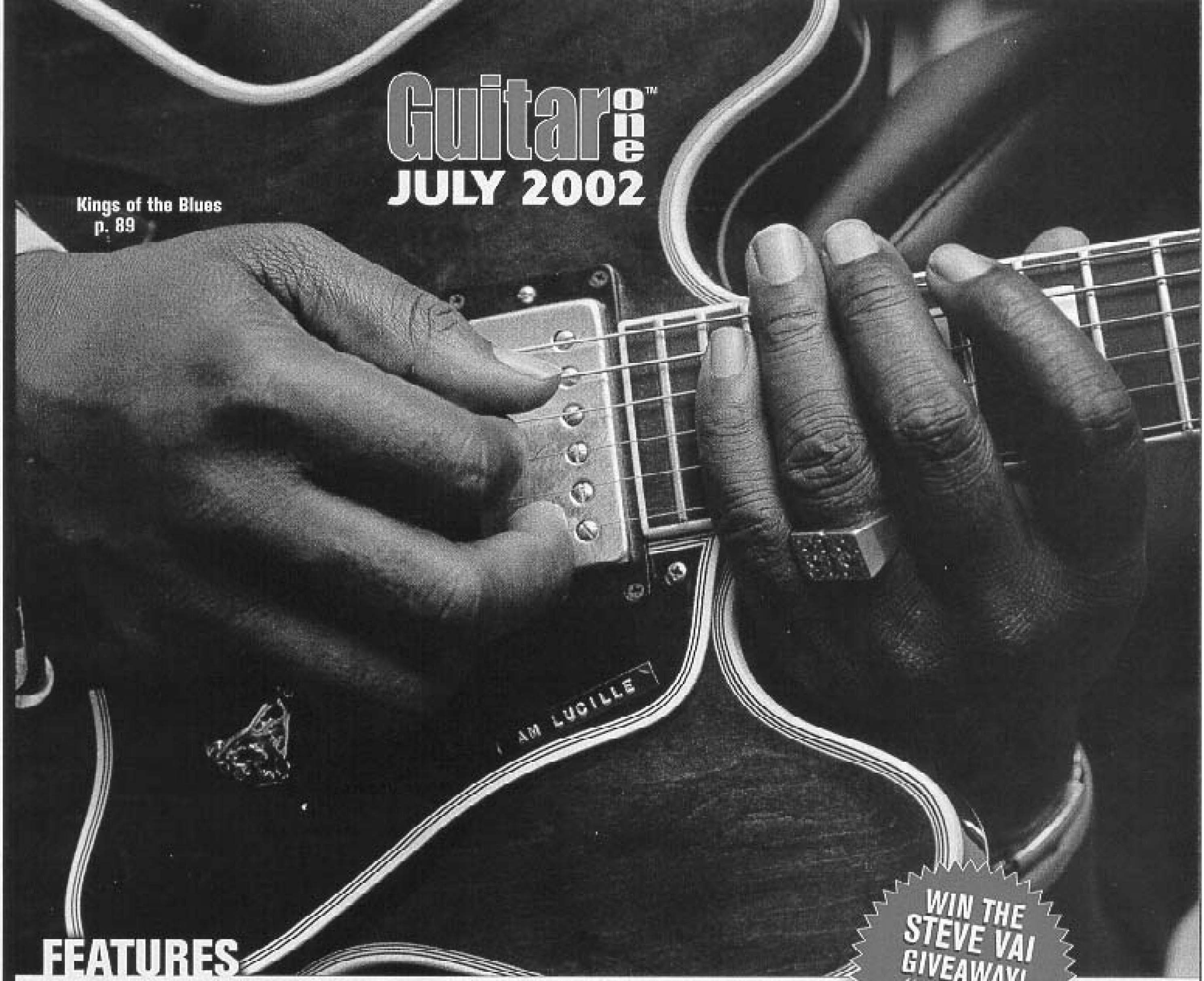

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Ever wonder how improv whiz Mike Stern peels off effortless lines when he hits the stage? Yeah, we did too, until he invited us to his pad and let a couple of, uh, cats, out of his bop-rock bag. By Chris O'Byrne

76 BREAKTHROUGH ARTIST EARSHOT
Earshot's trio of skilled slingers injects heavy rock with a barrage of bombastic riffs and quasi-progressive pomp. By Bob Keelaghan

80 ON THE COVER TOMMY LEE
Since debuting as drummer for one of the most hedonistic bands of the '80s, Tommy Lee has been subject to derision and critical disapproval. But the joke's on his detractors once again, as the irrepressible Lee keeps rising back to the top. His new solo album, Never a Dull Moment, proves there's no holding a good rock star down. By Lyndsey Parker

89 KINGS OF THE BLUES B.B. » Freddie » Albert
Blues savant Dave Rubin takes a loving look at the styles and lineage of the blues' most royal family and sits down for an exclusive interview with B.B. And though we missed Freddie and Albert, we tracked down a few descendants to help us shed light on the licks that have become cornerstones of postwar blues. Plus: essential listening!

COVER: DAVID STUDARUS; CONTENTS: B.B. KING: PETER AMFT; EARSHOT: JAMES PATRICK COOPER

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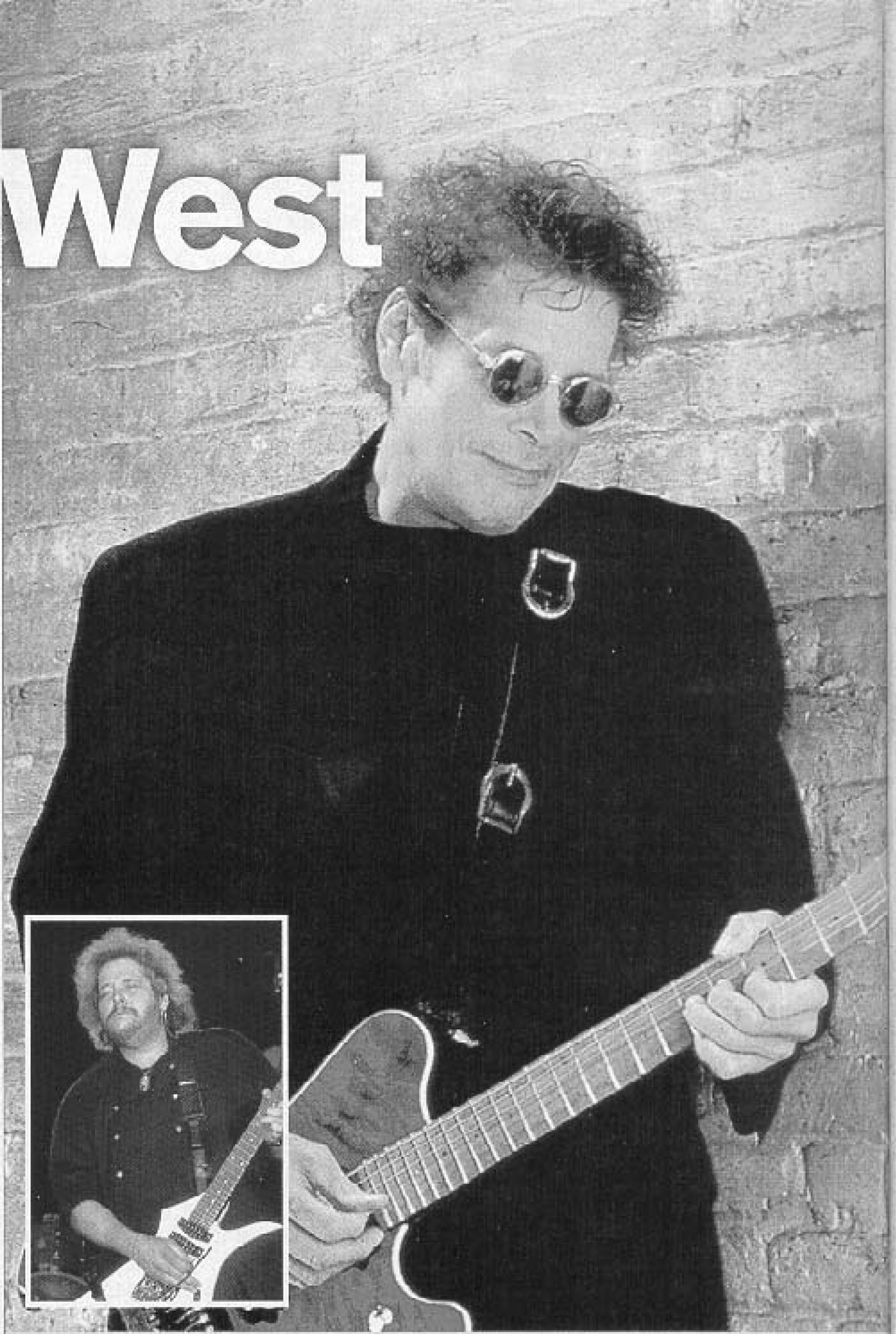
NOW & THEN

Whatever happened to...

Leslie West



KING OF THE MOUNTAIN

NOW If you've been a listener of "The Howard Stern Show" over the last decade, odds are you've caught an appearance by a gravelly voiced guitarist named Leslie West—a picker Stern refers to as "one of the greatest living guitar legends." In fact, West has graced the airwaves with the "King of All Media" 65 times to date and was such a Howard Stern fave that he was offered a shot at "prime time" by Stern a few years back. "Howard had a show on Fox, and I was his musical director. Rupert Murdoch thought he was too risqué for TV, so it never aired. It was a lot of fun though!" West says.

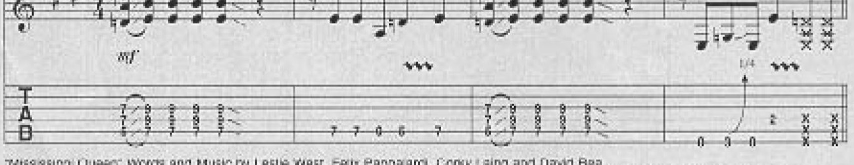
West's TV career might not be soaring, but his music gig is still in flight. Currently, he is putting the finishing touches on *Mountain High*, a new Mountain record slated for a June 2002 release in the United States. "The new stuff really sounds good," he raves. "The songs are pretty heavy, but they're also very exciting. They're in the 'Mississippi Queen' vein, but there's some softness in some of the heavy songs, reminiscent of 'Nantucket Sleighride.'" For up-to-date info, check West's official site: *lesliewest.cjb.net.*

Meanwhile, those on a Leslie West licks quest need look no further than the guitarist's new instructional video, *Big Phat-Ass Guitar* (*windfallmusic.com*). "It really came out good," West beams. "The production is great, and it's a little humorous. There's a big section on my vibrato and tones, and I show how you don't have to be so technically ridiculous—it's not brain surgery, y'know?"

THEN By now it's no secret that Mountain—a hugely influential blues-rock outfit in the early '70s—was so-named for West's ever-widening waistband. "I used to love Twinkies and Oreos," West admits. "I was very large—300-and-some-odd pounds!" Nowadays, West is a comparatively lean, mean, pickin' machine, weighing in at a svelte 205. What is perhaps not so well known is that much of the group's early exposure and support can be traced directly to a legendary lefty named Jimi Hendrix. "The reason we played Woodstock was that Jimi's agent was our agent," West says of Mountain's fourth gig ever. "Jimi was also the first one to hear [Mountain's debut] *Climbing!* mixed," West explains. "We were at the Record Plant, where Hendrix was doing *Band of Gypsys*, and Felix [Pappalardi, bass] says to me, 'Go in there and ask Jimi to come in and listen to the album!' I said, 'You're kidding me!' I was like a scared little kid. He listened to the first fill I did in 'Never in My Life' and said it reminded him of a horn line—and that's exactly what I thought of it! As soon as that happened, nobody could talk to me after that. 'Hendrix likes me, you motherf---ers!' That's all I cared about." —DALE TURNER

INSET: KEN SETTLE

LOST LICKS "MISSISSIPPI QUEEN" From Mountain's *Climbing!* (Columbia) "'Mississippi Queen' started as a one-chord disco song Corky had. He was playing in some club in Nantucket, and he saw this girl dancing in this flimsy outfit, when all the power went out. He didn't want her to stop dancing, so he kept playing the drums, singing 'Mississippi Queen...' When he came to me, I wrote the lick and the chords, then Felix stuck his two cents in. It turned out to be 2:27 of pure balls."



"Mississippi Queen" Words and Music by Leslie West, Felix Pappalardi, Corky Laing and David Rea
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"'Mississippi Queen' started as a one-chord disco song. It turned out to be 2:27 of pure balls."

First Note

In the Zone

When the *Guitar One* brain trust congregates to determine what lessons, songs, and interviews will constitute each issue, a lot of ideas—good and bad—are bandied about until we feel a good mixture of artists, musical genres, and lesson topics are represented. And I can honestly say that we walk away from these meetings feeling pretty darn good with our choices each month. However, we never truly know the quality of an issue until all interviews and stories have been conducted and written, all photos have been shot and developed, all songs have been transcribed and arranged, and the entire issue has been assembled into the neat, bound package that you now hold in your hands.

How did we feel while putting the finishing touches on this month's *G1*? Like they say in the sporting world, we were "in the zone." You know, like playing a pick-up game of basketball where every jumper is nothin' but net, or a round of golf where every shot is straight as an arrow down the middle of the fairway. From Lyndsey Parker's candid conversation with the irrepressible Tommy Lee and Bob Keelaghan's chat with new metallers Earshot to Dave Rubin's historical look at the three Kings of the blues and Chris O'Byrne's insightful lesson with bop-rocker Mike Stern, this collection of features is (to steal a phrase from ESPN's Stewart Scott) "as cool as the other side of the pillow." And those are just this month's features. Not to be outdone are Rob Cherry's recollection of riffs that made 1994 one of the greatest years in rock (Riff Box), and Michael Mueller's 20 tips sure to take your playing to the next level (Lesson Lab).

When you're in the magazine business, you have to continue to evolve or you risk becoming stale. Since *Guitar One* first hit newsstands in 1995, we've had our share of editorial modifications and visual mutations, all in an effort to maintain a fresh feel and vibe. But one thing has always remained constant: a dedication to guitar music and education.

Part of that evolution and dedication comes from our Web site, *guitaronemag.com*, which we launched back in July of 1999. What initially began as a marketing tool and editorial supplement quickly became an extension of each month's lessons with the addition of MP3 sound files. Now, capitalizing on the latest technology to continue evolving as a teaching magazine, we're excited to add video files of our lessons to the Web site. Thanks to Duane Rose at Rose Guitar School (*roseguitar.com*) and the editors at *Guitar One*, you can now *see* how to finger that Mike Stern lick in Guitar School, or the correct way to voice those blues chords in Guitar Archives. *Guitar One*, the magazine you can see, hear, and play! What more could you ask for?

Troy Nelson
Editor in Chief

www.guitaronemag.com

CONTEST NEWS: Congratulations to Mike Buda of Cleveland, Ohio. He is the winner of the APR/02 Clean Tone Giveaway, and will receive a Washburn AB34N bass, an NV 100 acoustic, and 24 sets of Vinci strings!

Remember, there is a contest in every issue of *Guitar One* (see page 158 to enter).

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Noise & Feedback

YOUR QUESTIONS ANSWERED

Dear *Guitar One*:
What are some of the benefits of using a capo? I mean, if you're just transposing keys, don't barre chords serve the same purpose?

Nigel
Brisbane, Australia

Dear Nigel:
Excellent question! And the answer is yes—and no. For transposing a simply strummed chord progression to a new key, barre chords will do the trick. But what if the original chord progression includes licks or riffs that use open strings or open chords? Barre chords might work, but it sure is a lot easier to slap a capo onto the fretboard and not have to worry about relearning the riff or lick with a new fingering. Imagine transposing a riff like **Fig. 1** up two steps to accommodate your singer's vocal range. Do you really want to try that riff with barre chords?

Key transposition isn't the only reason for using a capo, though. While there are unorthodox applications, which have been covered previously in our Acoustic Café columns (OCT/98, SEP/00), more practically, a capo offers new timbres for your music. Sometimes, playing a chord progression or riff in the upper register of the neck may be just what the part needs. For instance, check out the open chord–based, acoustic guitar riff in **Figs. 2A–B**. The first version is played in open position in the key of G; the second is played with a capo at the 9th fret, thus changing the key to E. Depending upon your musical taste and vocal range, either position may be better suited for you, but there's no denying that they certainly sound different.

As you look for ways to spice up your own compositions, remember to clamp on your capo from time to time.

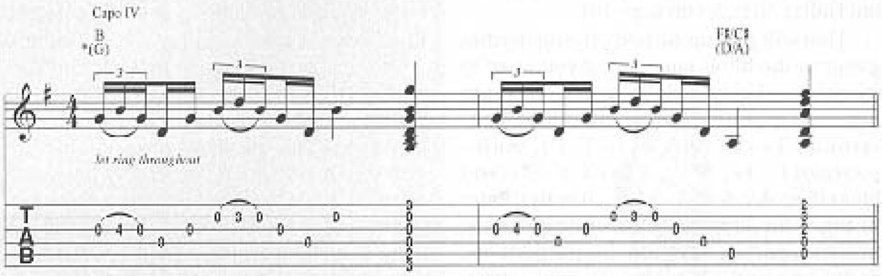
—MICHAEL MUELLER

Dear *Guitar One*:
I've been playing guitar for about a year, and I want to start going to open-mic blues jams at my neighborhood bar. What things should I be able to play so that I can participate?

Terry Nadeau
via e-mail

Dear Terry:
First off, to have a bar and an open-mic blues jam in your neighborhood makes you one lucky guitar player! Who says there's no Santa Claus? All kidding aside, probably the number one prerequisite for your participation in such an event is to be able to play a rhythm part for a 12-bar blues progression. Based upon the I, IV, and V chords of a single key (A, D, and E in the key of A), the 12-bar blues progression is, by far, the most common song form encountered in the genre. **Fig. 3** offers an example of a classic comping pattern for a 12-bar blues shuffle in the key of A. Ingrain

Fig. 1 SEE IT » HEAR IT guitaronemag.com



*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above represent actual sounding chords. Capoed fret is "0" in tab.

Fig. 2A SEE IT » HEAR IT guitaronemag.com

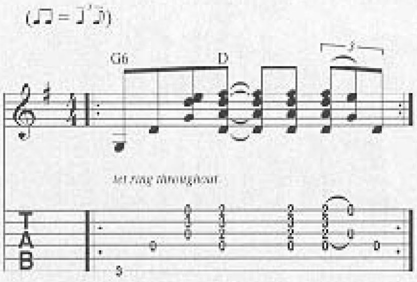


Fig. 2B SEE IT » HEAR IT guitaronemag.com

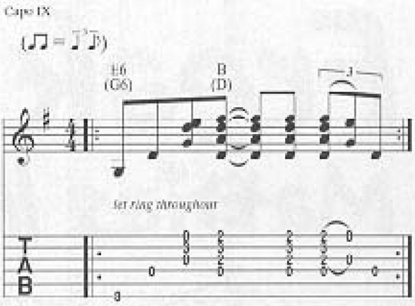


Fig. 3 SEE IT » HEAR IT guitaronemag.com

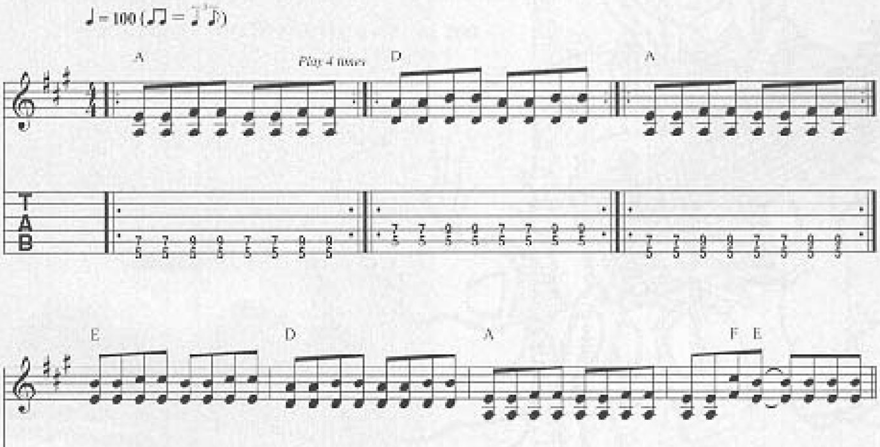
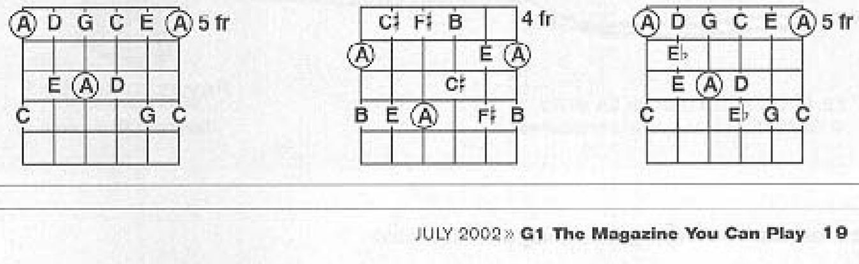


Fig. 4 SEE IT » HEAR IT guitaronemag.com

A Minor Pentatonic | A Major Pentatonic | A Blues



it in your memory and then transpose it to different keys (for instance, key of E: E–A–B; key of C: C–F–G; key of G: G–C–D). For rhythm patterns in different types of blues jams, check out Guitar Archives on page 164.

That will get you started playing rhythm guitar in the blues jams, but if you want to step out and play some lead, you'll want to familiarize yourself with the minor pentatonic (key of A: A–C–D–E–G), major pentatonic (key of A: A–B–C♯–E–F♯), and blues (key of A: A–C–D–E♭–E–G) scales. Refer to **Fig. 4** for some of these scale patterns. Invest a lot of time memorizing the patterns, and then use them to fashion some short, melodic phrases. Don't forget to throw in an assortment of bends, slides, hammer-ons, pull-offs, and fret-hand vibrato. For divine inspiration in this category, study the lead work of guitarists such as B.B. King, Albert King, Eric Clapton, and Stevie Ray Vaughan.

Before you go down to that bar and hop onstage, though, be sure to do some research first by attending an open-mic blues jam as a spectator. This will afford you a no-pressure atmosphere in which you can sit back and observe what goes on in these sessions. Watch and listen to other guitarists who get up to play. How's their volume onstage? Do they play too loud, too soft, or do they fit just right in the mix? Does the part they play contribute to or take away from the song? Do they play too many notes while soloing? Analyze the good as well as the bad aspects of their playing. This will help you avoid some pitfalls that you yourself might otherwise wander into. Good luck, and have fun.

—TOM KOLB

Dear *Guitar One*:
My guitar is only a couple of years old, but I'm starting to notice corrosion on the gold pickup covers. Can you recommend some preventive maintenance for all my hardware so that it doesn't get worse?

Bruce Sutton
Staten Island, NY

Dear Bruce:
Gold is a beautiful metal, isn't it? In addition to its softness, its captivating color, and its remarkable electrical conductivity, it is biologically harmless, and many believe it is actually beneficial to the human body. Thirteen tons of it goes into our mouths annually for crowns, bridges, and fillings. The finest restaurants actually add gold leaf to certain desserts—talk about rich food! And, contrary to your observation, gold never corrodes. So what's happening to your guitar? Is somebody licking your pickups at night? Were you duped into buying an instrument with fake gold plating?

Relax. What's happening to your guitar's hardware is simple wear. If your hand repeatedly rubs against the gold plate (which is less than one thousandth of an inch thick), it wears away. The exposed metal underneath is corrosive, and it can appear as if the gold is becoming discolored or pitted as the metal underneath breaks down.

What to do? Keep your hands clean and dry when you handle your guitar. If you sweat a lot, keep a rag handy to intermittently wipe your hands when you play, and always wipe your guitar down after playing. Don't carry your gold-plated instrument in a leather gig bag—it can rub against the plating—and be sure to always store it in a dry place. Most importantly, never use any kind of polish on gold plating—it will only wear the gold away. There is nothing that can restore gold plating except for replating, which is often more expensive than the original piece of hardware, so cleanliness and care are the best solutions for maintaining your guitar's gold standard.

—DOUGLAS BALDWIN

Dear *Guitar One*:
I just went to buy a new set of strings for my electric guitar and saw round-wound, flat-wound, and ribbon-wound strings. I'm confused as to the differences between each set. Could you please clarify this?

Christa Claar
via e-mail

CONTINUED ON PAGE 104

Great Riffs of 1994

FROM DARKNESS, POINTS OF LIGHT EMERGE

Soundgarden

By Robert Cherry

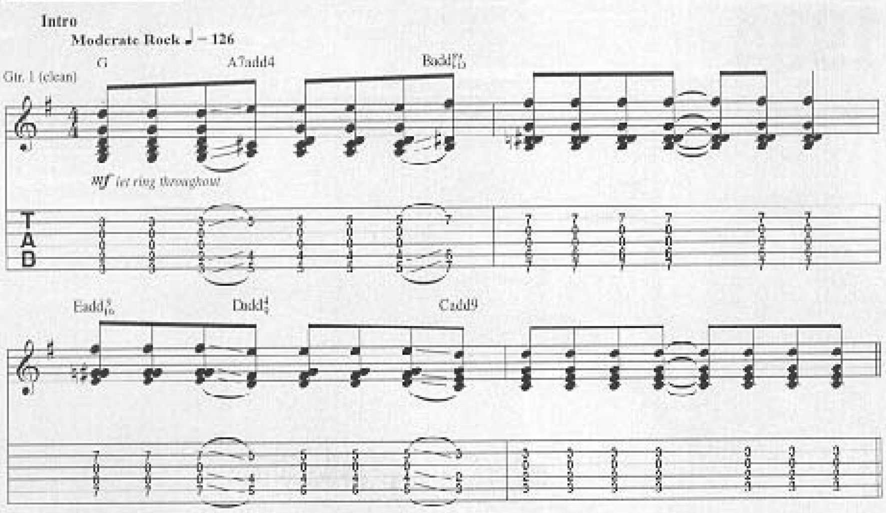
It's inescapable: A single event painted 1994 pitch black—Kurt Cobain's emphatic suicide on April 5. That desperate act cast a shadow on any music released that year. But the songs don't necessarily reflect that darkness. Since an album's gestation period can stretch to a year and beyond (Trent Reznor, black courtesy telephone), the riffs explored here were actually written well before Cobain acquired his last shotgun. Which means this music still represents alternative rock at its heady peak.

Before that date in April, the potential of the loosely defined genre seemed limitless. Even as Big Muff–wielding carpetbaggers flooded the marketplace with loud-soft dynamics and angsty vocals, artists raised on equal parts underground and mainstream rock were topping the charts with pure self-expression, unfettered by today's marketing-first approach. Some aspired to that level of mass acceptance—like Courtney Love, whose all-consuming ambition has been well-documented—and some didn't, like Rivers Cuomo, who was genuinely stunned when the populace embraced Weezer's debut.

NEIL ZLOZOWER

Riff Box

Fig. 1 "Miss World"



Music and Words written by Courtney Love & Eric Erlandson
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Fig. 2 "Say It Ain't So"

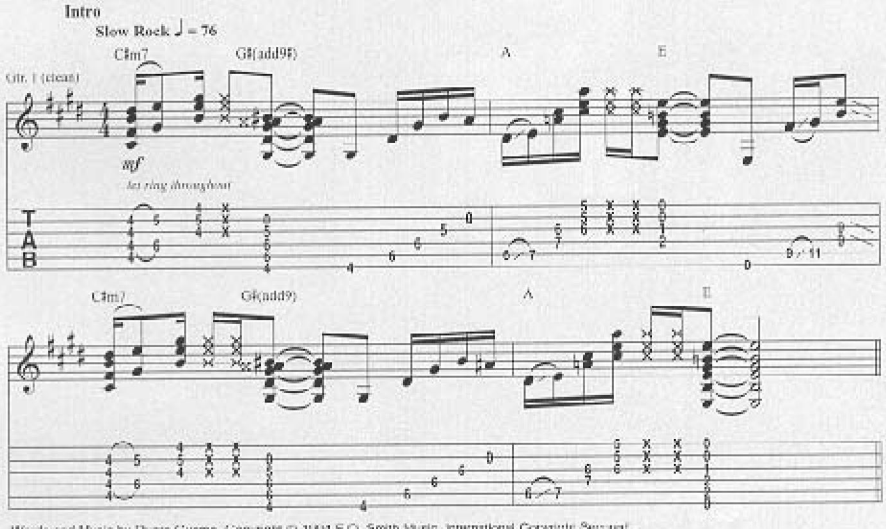

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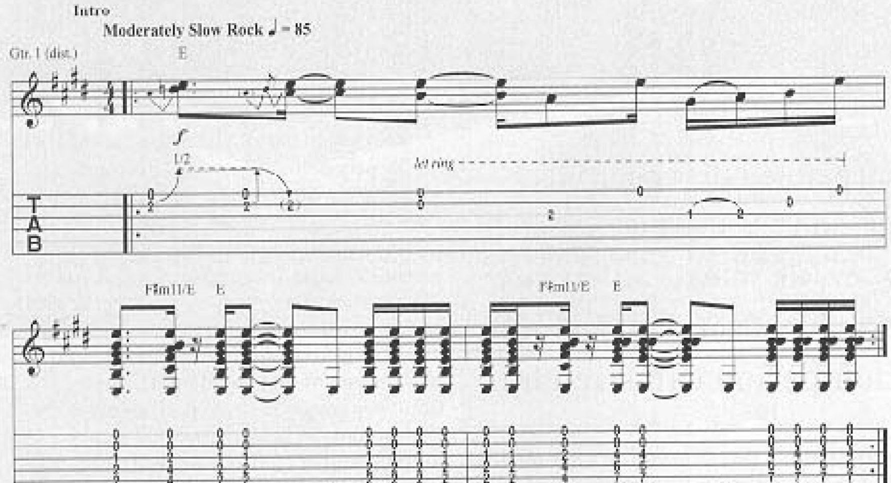
Fig. 3 "Interstate Love Song"



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Regardless of commercial intent, the artists featured here forged individual sounds that, even as they define it, also transcend the era in which they were recorded. Which is why, nearly a decade later, their influence still rings in contemporary artists like Nickelback, Blink-182, Creed, and countless others. Cobain's death might have taken the wind out of alternative rock's sails, but the movement's music didn't die along side its melancholy prince.

"Miss World"
Hole

Since she hit the scene with the ragged vitriol of 1991's acclaimed *Pretty on the Inside*, produced in part by Sonic Youth's Kim Gordon, Courtney Love and Hole embodied articulate catharsis. Undergoing subtle musical metamorphosis, Hole reincarnated as a still virulent yet smoother collective on 1994's *Live Through This*, an album that had garnered high critical praise even before it was released.

Onstage and in the studio, her charm as a player remains her simple-but-solid technique and dynamic songwriting prowess. Talented lead guitarist and co-songwriter Eric Erlandson lends ample assistance in holding this disc, and the group, together. "Miss World" [**Fig. 1**] showcases Love's ability to make austerity appealing, moving an open chord shape up the neck to form the basis of the song. From there, it's all about energy and the poetry of her existence.

"Say It Ain't So"
Weezer

"Say It Ain't So"—even today, the title could serve as Weezer's motto. For the Los Angeles–based quartet's self-titled debut (the "Blue Album"), produced by Ric Ocasek of the Cars, the band's members claimed they were singing their crunchy confections for themselves and a small group of friends, and they expected the album to sell accordingly. Shortly after its release, the disc sold a million copies with the help of the "Happy Days"-referencing video of "Buddy Holly," not to mention singer Rivers Cuomo's way with irresistible (some would say maddening) hooks. Much head-shaking ensued within the band.

"Say It Ain't So" [**Fig. 2**] represents one of the album's subtler moments, coupling a jazzy feel on the verse with

Fig. 4 "I Stay Away"

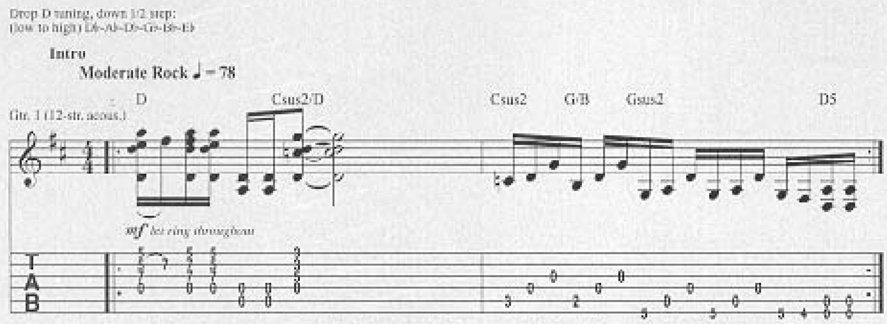

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Fig. 5 "Spoonman"

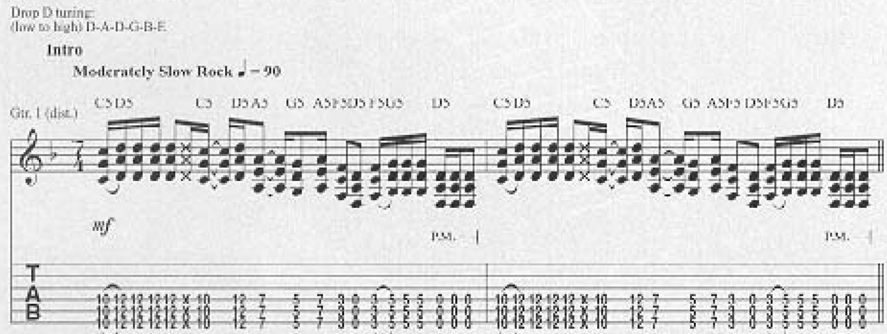

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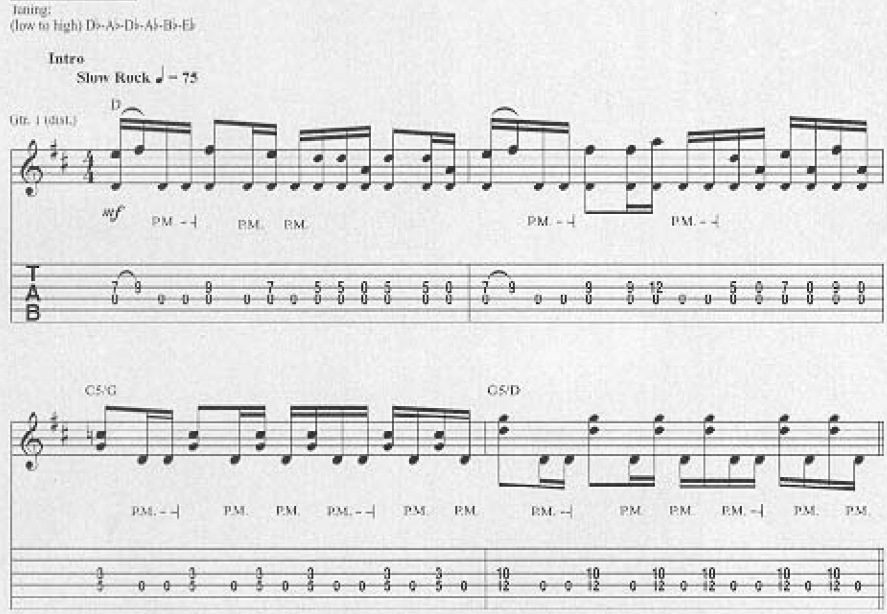
Fig. 6 "Shine"



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arena-rock crunch on the chorus. The song's ending establishes yet another Weezer signature—a reprise of the vocal melody played on super-saturated lead. Two years later, Cuomo seized control of the producer's chair to record the baldly bi-polar *Pinkerton*. The magnificently uneven disc did away with that nasty fame and success problem—or so it seemed.

While Cuomo enrolled at Harvard, endured surgery to shorten an uneven leg (true), and eventually suffered a nervous breakdown while he struggled with the group's fate, thousands of young musicians were absorbing *Pinkerton* and forming emo bands like the Get Up Kids and the Promise Ring. When Weezer finally released its self-titled third disc (the "Green Album") in 2001, a new audience awaited alongside the old, and the group was popular once again.

"Interstate Love Song"
Stone Temple Pilots

When Nirvana broke, they turned a logging town into the unlikely epicenter of cool. They also made it fatally *uncool* for a band to originate from the hair-metal capital of the world: Los Angeles. Perhaps that's the biggest reason Stone Temple Pilots initially took such a beating from critics and Seattle bands alike—that and Scott Weiland's vocal resemblance to Pearl Jam's Eddie Vedder.

Musically, STP came by its grungy sound the same way Seattle-based groups like Soundgarden did: from a love of Led Zeppelin. The band's pop touches and concise arrangements, slammed to tape by ace producer Brendan O'Brien, also made them more accessible and thus instantly popular with a fan base unconcerned with credibility issues. The band's second album, *Purple*, lodged the group at the top of the charts, making "Interstate Love Song" [**Fig. 3**] a hard-rock radio staple to this day. The song showcases Dean DeLeo's knack for Jimmy Page–style guitar layering.

Unfortunately, Weiland's drug problem turned the band's success into a nightmare, and derailed its career until just recently. Today, Stone Temple Pilots represents one of the few old-school bands still making vital music. Newer albums like *No. 4* find the band broadening its sound without losing its passion for Zep.

"I Stay Away"
Alice in Chains

The fact that so many of today's young bands pay homage to Alice in Chains speaks volumes about the degree to which they're missed. If Chains doesn't exist, a slew of imitators must fill the void. It's somewhat excusable, only because the Seattle-based band's sound was so addicting.

The group's name might have been coined by Layne Staley as a parody of metal band epithets, but there was little else comic about the group. Jerry Cantrell conjured swampy riffs while Staley exorcised his past in a bottomless black bellow. Early albums like 1990's *Facelift*, with its breakout track "Man in the Box," and *Dirt* established the band's identity, but subse-

Fig. 7 "Erotomania"

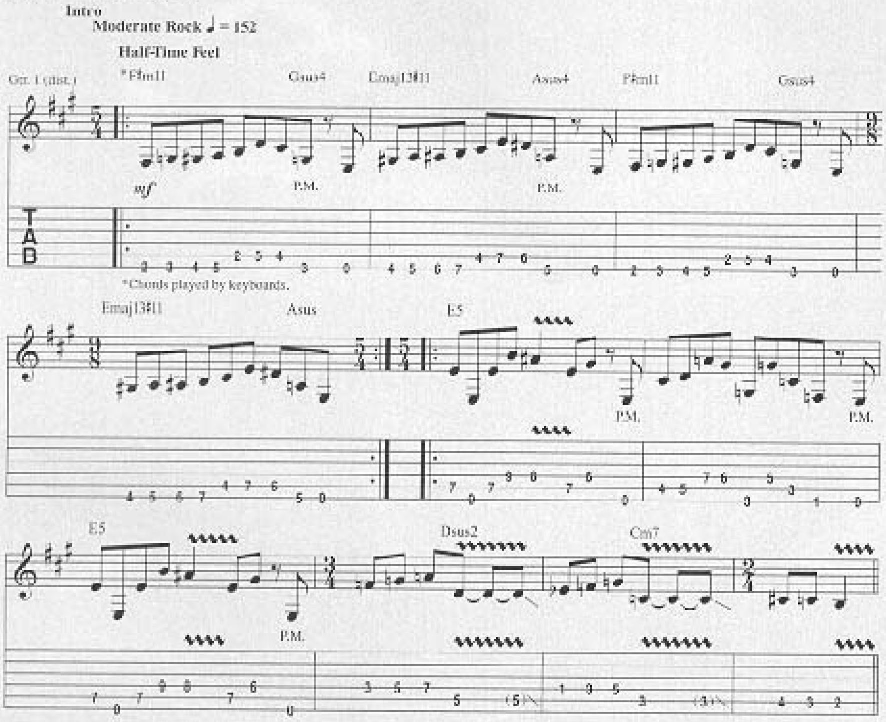

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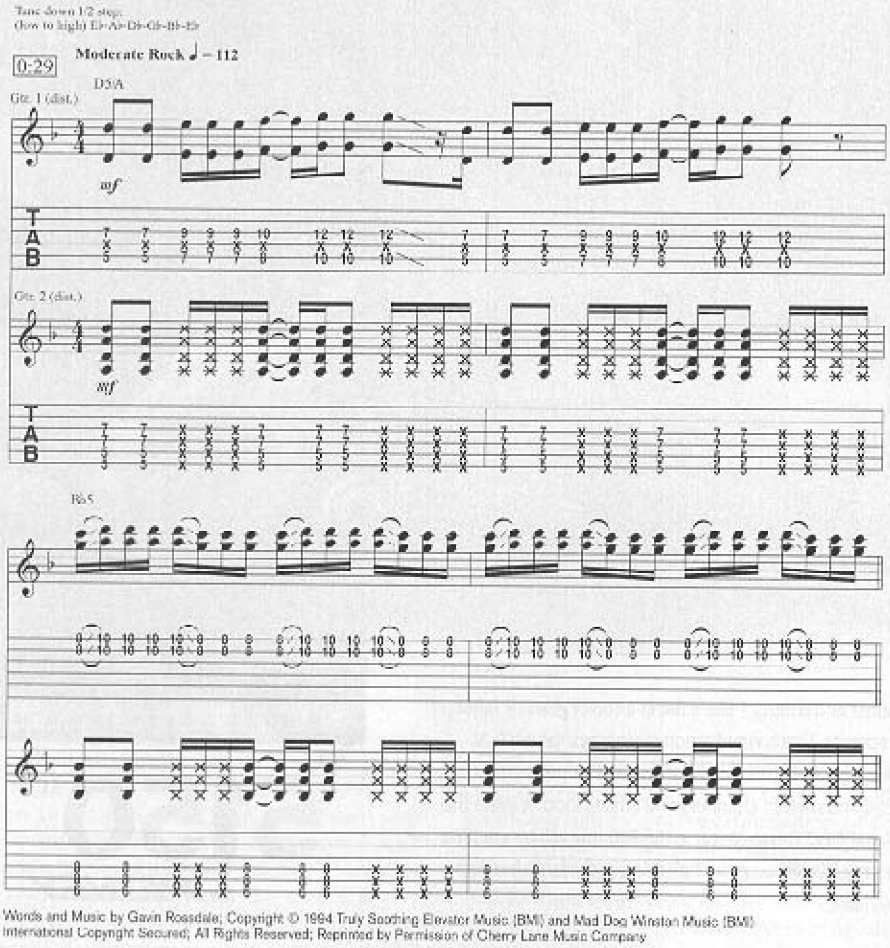
Fig. 8 "Machinehead"



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quent discs proved they weren't comfortable relying on a formula. Representing a creative peak, *Jar of Flies* found the band experimenting with more acoustic, epic-sounding arrangements—as showcased on "I Stay Away" [**Fig. 4**]—and vocal harmonies, while the quartet's *MTV Unplugged* disc proved its songs didn't need volume for impact.

Sadly, last month Layne Staley was found dead in his Seattle home at the age of 34. Meanwhile, Jerry Cantrell's new solo album, *Degradation Trip*, is scheduled for a June 18 release.

"Spoonman"
Soundgarden

As *Superunknown*'s "Spoonman" makes abundantly clear, the members of Soundgarden owned a few Led Zeppelin albums. Oddly enough, though, the Seattle quartet sounded more like a heavy goth band on its first EP, *Screaming Life*. Thankfully, by the time of its major-label debut, *Louder Than Love*, the band had found its strength—brontosaurus-sized riffs often played in odd time signatures, with vocalist Chris Cornell's distinctive caterwaul over the din.

With each subsequent release, Soundgarden refined the formula, until *Superunknown* broke them to a huge audience (with help, no doubt, from an opening stint with Guns N' Roses). The single "Spoonman" led off the album with yet another of Cornell's descending super-riffs [**Fig. 5**] tattooed by ace drummer Matt Cameron's rolling tom part.

When the band split in 1997, Cameron joined Pearl Jam, while Cornell recorded a Jeff Buckley–inspired solo disc, *Euphoria Morning*. More recently, the singer briefly teamed up with the instrument-wielding three-fourths of fellow Zep enthusiasts Rage Against the Machine for a one-off album. But who knows? Maybe Soundgarden will reunite in time for Lollapalooza's 2003 relaunch.

"Shine"
Collective Soul

Collective Soul's Ed Roland shares quite a bit in common with Creed's Scott Stapp, including a gift for uplift and a repressive family background that made him struggle all the harder to make his mark in music. The similarities end there, though, when you consider that Roland actually broke up the original version of his band before it was resurrected by radio's sudden interest in "Shine." In comparison, Creed enjoyed virtual overnight success.

Putting a new group together in

1994, Berklee dropout Roland moved quickly to capitalize on the interest in "Shine" [**Fig. 6**], and he's never looked back. Although Collective Soul has enjoyed continued commercial success, the song still stands as the band's signature tune, combining anthemic guitars with a huge vocal melody.

"Erotomania" Dream Theater

Dream Theater is the odd band out here, but then again it would have been the odd band out in any era. Founded by Berklee graduates, the group really stood out amongst a sea of garage rockers in 1994. Given the band members' backgrounds, it's not surprising that Dream Theater pursued a more progressive strain of metal, as evidenced by *Awake*'s "Erotomania" [**Fig. 7**]—tellingly, the only instrumental included in this month's Riff Box.

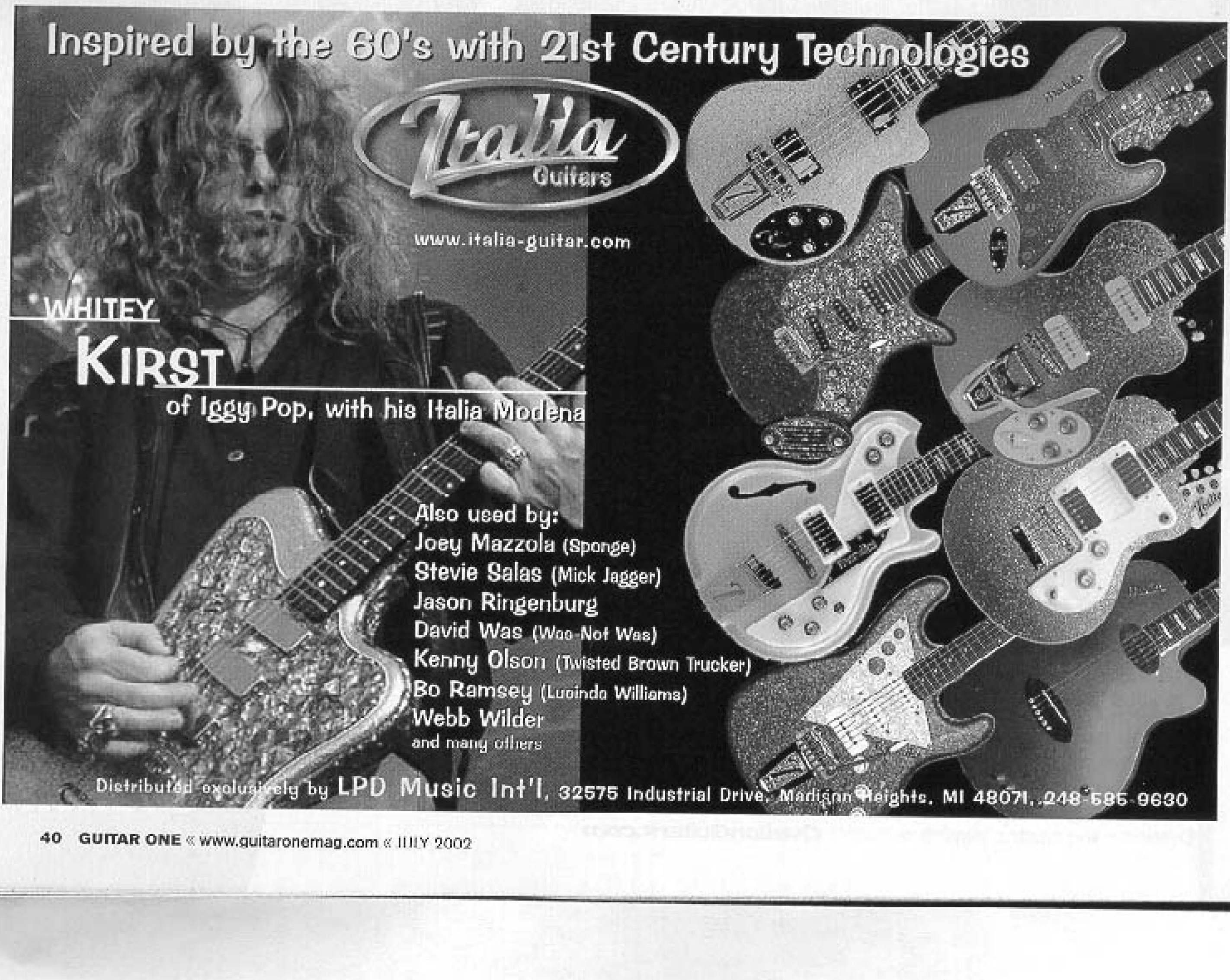
Awake features its share of killer riffs, but "Erotomania" showcases John Petrucci's depth as a player, taking in classical elements along its fleet-fingered way. Many consider the disc an immaculately conceived example of rock's ability to stimulate both the head *and* the heart, placing it alongside the best of Rush and Queensrÿche. High praise, indeed.

Bush

"Machinehead" Bush

The critical lashing that Bush initially suffered seemed directly proportionate to the number of discs the band's debut sold. And it sold a lot. Blame the abuse on three things: Gavin Rossdale's pretty-boy good looks, the band's obvious indebtedness to Nirvana, and poor timing. Originating from England and succeeding with a bubble-grunge sound in the year Cobain died made the quartet look not only like carpetbaggers, but necrophiliacs.

In time, though, credibility issues faded, leaving the music to speak for itself. As "Machinehead" [**Fig. 8**] proves, Rossdale had a way with chunky riffs. Save for a few electronic touches, their style hasn't changed much on subsequent albums, but when you have a good thing going, there's no reason to change it. Nickelback's Chad Kroeger, for one, was apparently taking notes: In a strange twist, his Vancouver-based band is now enjoying wild commercial success with a very Bush-like sound. Bush, meanwhile, isn't.



AXEpert Advice

20 TIPS TO HELP IMPROVE YOUR PLAYING

LEVIN PFEUFER

By Michael Mueller

Has your playing reached the dreaded plateau? Are you practicing religiously but don't seem to be improving? Don't fret! This month's Lesson Lab offers 20 suggestions geared to raise your playing to that elusive next level.

1 Practice Efficiently

It is possible to practice too much. Growing up reading guitar magazines, I was always amazed by the stories of my heroes practicing 10–12 hours a day. And as much as I wanted to become a great guitar player, I found myself neither capable nor willing to make that kind of sacrifice. Then, in music school, I had an instructor who had once practiced similarly but found that by focusing on specific tasks and aspects of playing in short, intense sessions rather than noodling, he was able to cut his practice time down to 2–3 hours each day while making substantial gains.

2 Warm Up Properly

As you begin your practice session, whatever the topic is, you should take a few minutes to warm up. Start with some basic stretches to loosen up your wrists. Holding your hands extended out in front of you as to signal "stop," grasp the top of your fingers with the opposite hand and gently pull back until you feel a slight tension in the palmar surface of the wrist; hold it for 20 seconds and slowly release. Do the same with the other wrist. Now, flex your wrist so that your fingers are pointed down toward the floor. With your opposite hand, grasp the back of your hand and gently pull back until you feel a slight stretch in the back of your wrist; hold it for 20 seconds and gently release. Do the same with your other wrist.

Now, pick up your guitar and play through your favorite finger exercises for a couple of minutes. **Fig. 1** contains an interesting nonlinear pattern that serves as a good warm-up. Try to come up with similar patterns of your own.

3 Posture

An often-overlooked aspect of practicing is the position in which you practice. In sport and exercise, there's a "specificity of training" principle, which basically means you should train specifically for the goal you're trying to achieve. If you're goal is to be a rock star thrashing about on stage, then you should at the very least practice while standing, if not while doing jumping jacks. (Hey—rumor has it that Madonna runs up the stairs of skyscrapers to train for the physical demands of dancing and singing on tour.) The opposite is also true: If you plan to play while seated, like a folk singer on a bar stool, practice in that position.

This brings up another important point: guitar strap position. Although it is considered way cool to have your Les Paul hanging around your ankles, it is far more practical to wear your guitar high and proud—especially if you're performing more than power chords.

4 Sight-Reading

If you have not already done so, a surefire way to increase your chops—and make you a more marketable player—is learning to sight-read. To get started, refer to the FEB/02 Lesson Lab. If you want something more substantial, check out *Music Reading for Guitar* (MI Press). Be sure, however, not to limit yourself to guitar music. Go to your local music store and pick up some violin or flute concertos (these are "C" instruments, so their sheet music is in the same key as guitar). Of course, you can always use the lessons and songs in *Guitar One*, too; just ignore the tablature.

5 Got Rhythm?

On the pages of *Guitar One*, we are constantly extolling the virtues of practicing with a metronome. That's because the difference between a good guitar player and a great guitar player—in any genre—often lies in the rhythm. That "smooth" quality in phrasing single-note lines is due to accurate rhythmic production. Guitarists who play steady, even eighth notes, 16th notes, and triplets consistently in time and on the beat have that magical fluid quality in their lines. So pull out that metronome, dust it off, and march to that beat.

Fig. 1 SEE IT » HEAR IT guitaronemag.com

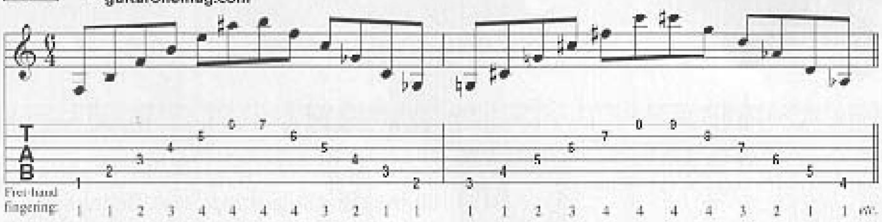


Fig. 2 SEE IT » HEAR IT guitaronemag.com

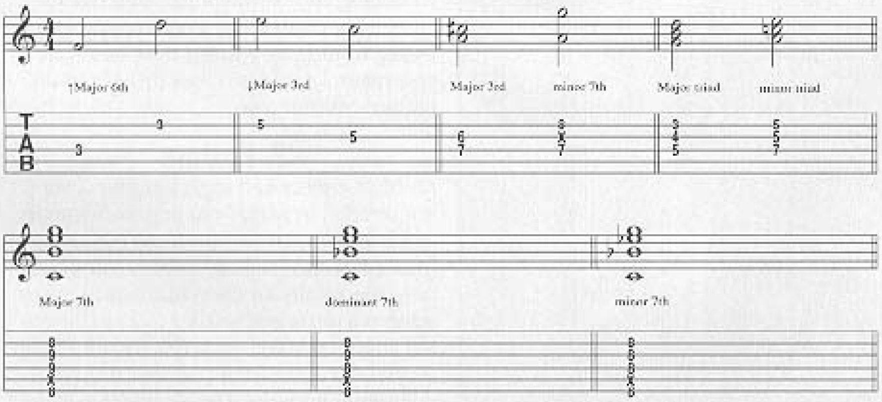


Fig. 3 SEE IT » HEAR IT guitaronemag.com

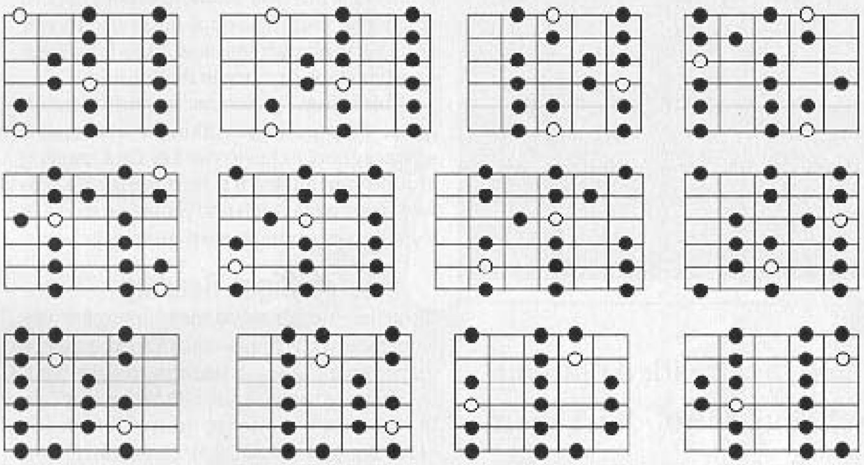


Fig. 4 SEE IT » HEAR IT guitaronemag.com

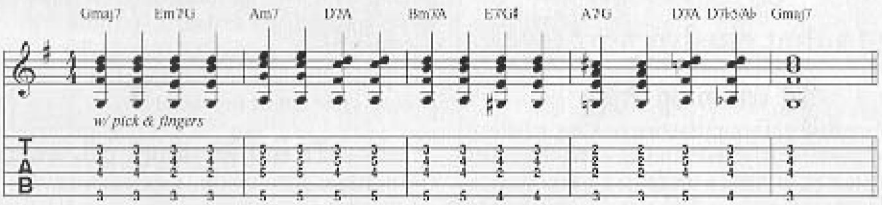
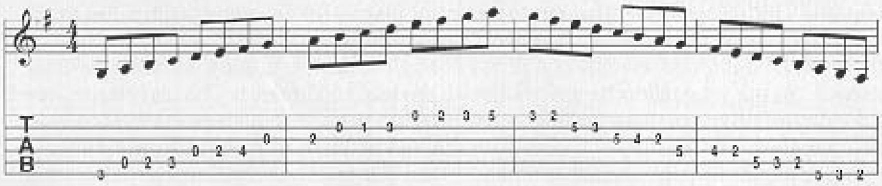


Fig. 5 SEE IT » HEAR IT guitaronemag.com



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6 Ear Training

As musicians, the most important pieces of gear we have are our ears, so it should be obvious that we need to train them. Start by trying to discern the intervals between two sequentially sounded pitches. Then, try to name the intervals between two simultaneously sounded pitches. Next, give major and minor triads a shot. From there, move on to major, minor, and dominant 7th chords. **Fig. 2** contains examples of each. Remember, perfect pitch isn't the goal; relative pitch is. Just being able to hear the difference between a major and minor chord will go a long way.

7 Sing a Melody, Then Learn It on Guitar

This mostly falls under the ear-training umbrella, but it will also help you build the bridge between what you hear in your head and what comes out of your guitar. Too many guitarists rely on finger patterns to make their statements. The ability to play on your guitar what you hear and feel inside your head will not only broaden your choices for improvisation, but also provide you with a singular voice.

8 Transcribe Songs and Solos

Taking the previous entry a step further, transcribing prerecorded material not only trains your ear, but also forces you to see the music from another point of view. Although transcribing guitar parts and solos is an obvious starting point, try your hand at other instruments such as saxophone, trumpet, or violin. If your ear isn't up to the task yet, but you want to get started, check out the jazz saxophone transcriptions in *Guitar One* (such as John Coltrane's "Giant Steps" or Wayne Shorter's "Adam's Apple").

9 Playing in Position

Did you know that it's possible to play in all 12 keys within a six-fret range? **Fig. 3** contains fingering patterns for the major scale in all 12 keys in 1st position. In the world of fast-moving jazz changes, having these patterns at hand will preclude you from having to search the neck for the next scale pattern, resulting in more seamless phrasing through the changes.

The same goes for playing the chord changes, too. For fast-moving changes, it is quite helpful to be familiar with enough chord inversions and voicings to play in one position. **Fig. 4** contains standard jazz changes with common substitutions. As you can see, the progression is played entirely between the second and fifth frets. This saves a lot of time with respect to the physical movements required; instead of searching for root voicings you can play this set of inversions.

Fig. 5 CONTINUED

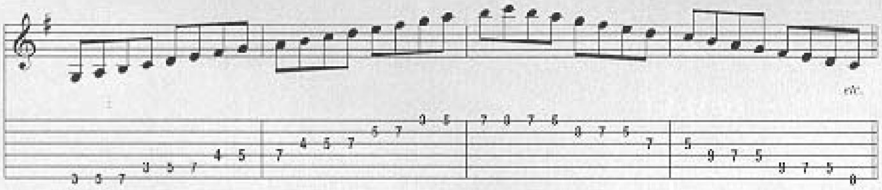


Fig. 6 SEE IT » HEAR IT guitaronemag.com

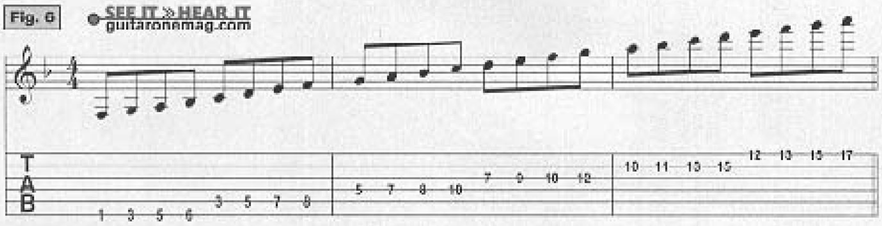


Fig. 7 SEE IT » HEAR IT guitaronemag.com

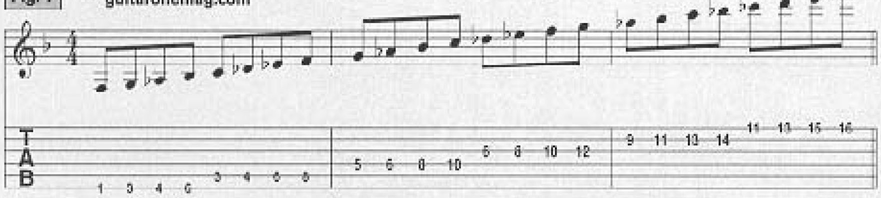


Fig. 8 SEE IT » HEAR IT guitaronemag.com

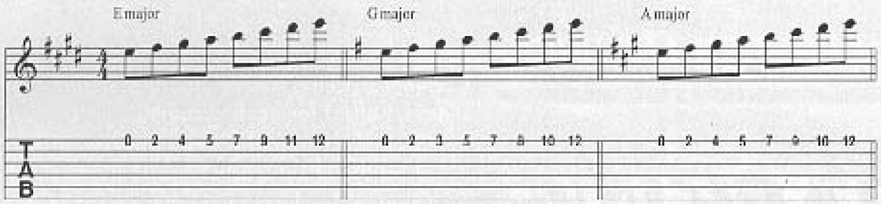


Fig. 9 SEE IT » HEAR IT guitaronemag.com

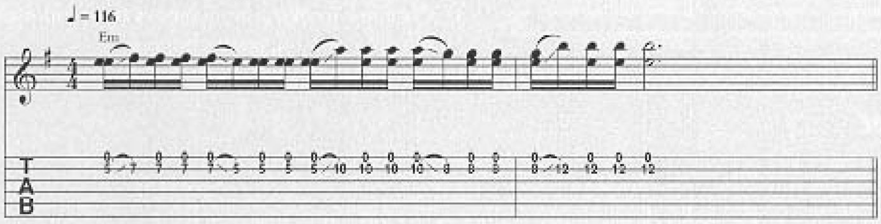


Fig. 10 SEE IT » HEAR IT guitaronemag.com

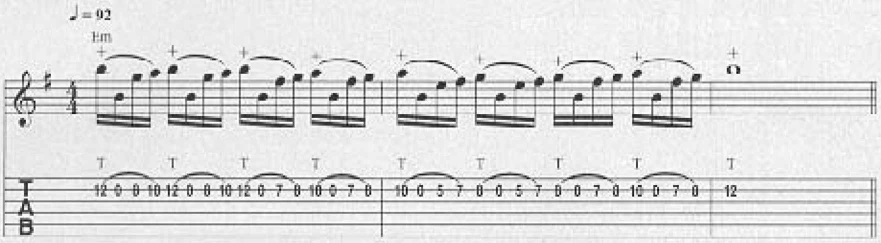
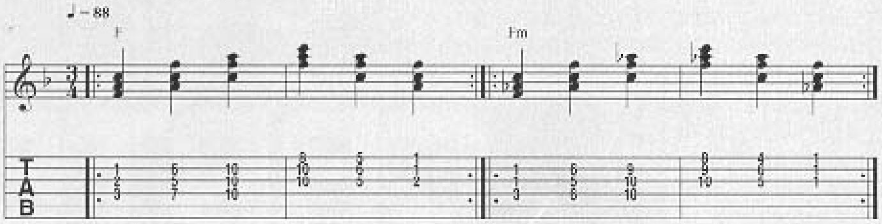


Fig. 11 SEE IT » HEAR IT guitaronemag.com



10 Know Thy Fretboard

Inasmuch as it's important to be able to play anything in position, it's equally vital to be comfortable traversing the fretboard. Once you know how to play all 12 keys in one position, you should play those patterns in each position on the fretboard. A good exercise for this is to play a single scale in every position from the 1st fret through the 12th fret. **Fig. 5** will get you started in the key of G major. Another great way to explore the entire fretboard is to use four-notes-per-string scales. **Figs. 6–7** are F major and F minor scales, respectively, in a four-notes-per-string arrangement.

Another overlooked soloing tool is phrasing along a single string. To do this effectively, you must first be comfortable playing any scale on a single string. **Fig. 8** shows the E, G, and A major scales (all starting on the note E) played on just the high E string. Try playing all 12 keys on each string.

When you're comfortable playing scales along a single string, you may wish to mix in some open-string notes as drones [**Fig. 9**] or pedals [**Fig. 10**] to construct interesting phrases.

11 Chord Inversions

Want to create active, moving rhythm parts with simple chord progressions? Learn the inversions of all your favorite chords. **Fig. 11** provides basic voicings of major and minor triads in the key of F.

The same applies for extended chords. This is paramount to becoming a jazz guitarist, but has equal value for the rock, country, or R&B guitarist, too. **Fig. 12** shows the most common broken-set 7th chord voicings in F. **Fig. 13** shows the most common adjacent-set 7th chord voicings in F.

12 Arpeggios

When it comes time to solo, do you find yourself playing nothing but phrases built from scales? If so, it's time to start practicing your arpeggios. Considering that arpeggios are simply chords played one note at a time, you should be able to use the chord inversions you learned earlier as a good starting point. But before you explore those chords, here is a new exercise: The arpeggios in **Fig. 14** are based on the chord shapes of the open C, A, G, E, and D chords (the CAGED system). This example is in D major, but, as usual, you should practice it in all 12 keys.

13 Hybrid Picking

Whether you're a flatpicker or a fingerstylist, adding hybrid picking to your bag of tricks can only improve your skills. A combination of flatpicking and fingerstyle

Lesson Lab

Fig. 12 SEE IT » HEAR IT guitaronemag.com

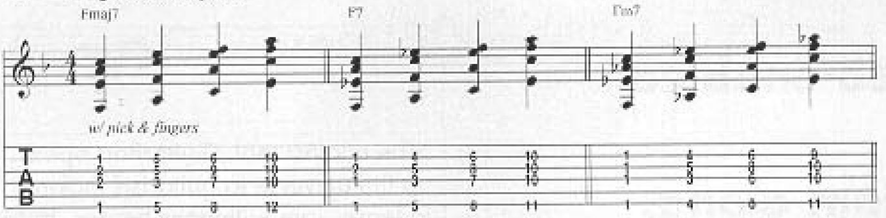


Fig. 13 SEE IT » HEAR IT guitaronemag.com

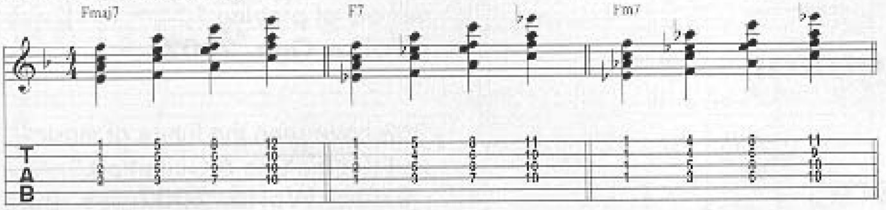


Fig. 14 SEE IT » HEAR IT guitaronemag.com

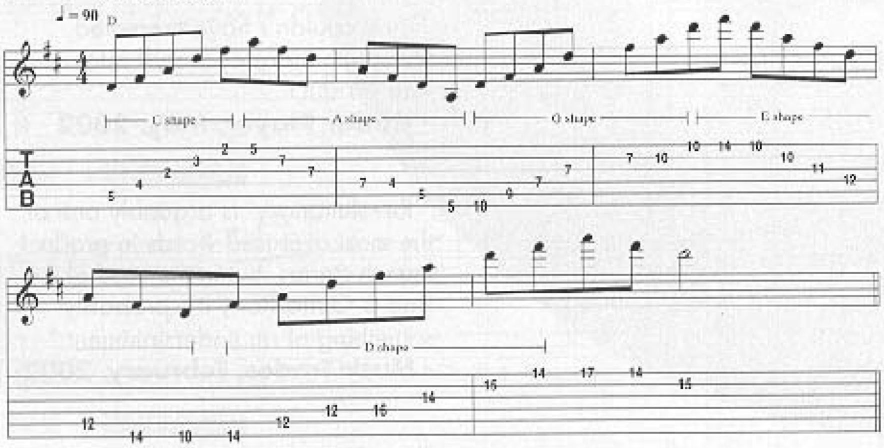


Fig. 15 SEE IT » HEAR IT guitaronemag.com

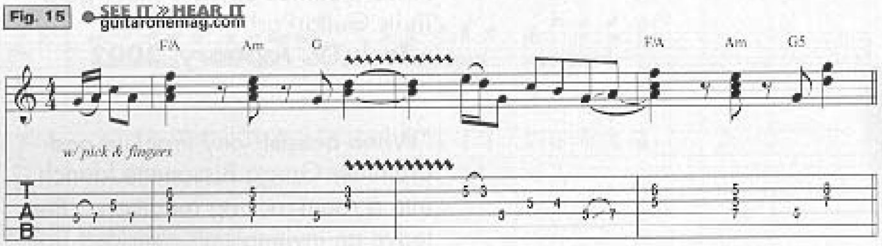


Fig. 16 SEE IT » HEAR IT guitaronemag.com

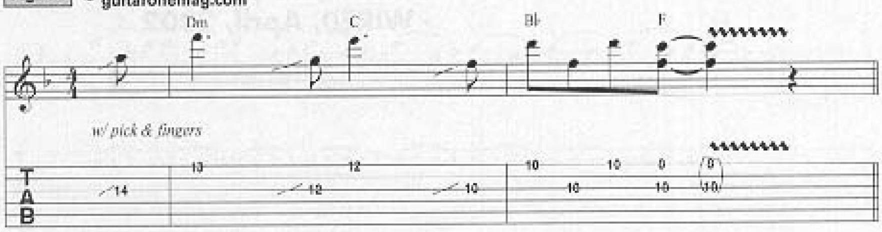
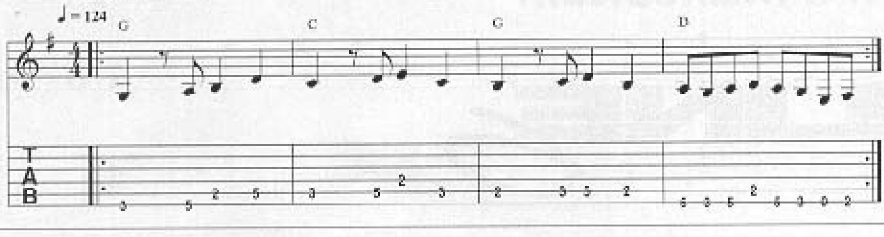


Fig. 17 SEE IT » HEAR IT guitaronemag.com



guitar, hybrid picking essentially gives you the best of both worlds, and once mastered, you'll find yourself using it without even realizing it. **Fig. 15** offers a passage ripe for picking—hybrid picking, that is. You should use a pick only on the 4th string; use your middle finger on the 3rd string and your ring finger on the 2nd string.

14 Stop It

Got your hybrid chops in order? Good, because they will come in very handy as you tackle double stops. Defined as two notes played simultaneously, double stops can occur in any musical interval, though minor 3rds, major 3rds, perfect 4ths, and major 6ths are the most popular. **Fig. 16** is an example of how a minimalist double-stop approach can maximize a guitar break over the basic vi–V–IV–I rock progression.

15 Back to Bass-ics

Whether you're an aspiring jazz guitarist or simply want to add some cool voice leading to your acoustic strumming parts, studying and learning how to play bass lines is a valuable asset. Among the benefits are a greater appreciation of chord tones and passing tones and where they fit in a given measure of music. Plus, it opens new avenues of songwriting; for instance, you could make the bass the melody instrument and the guitar the rhythm instrument [**Fig. 17**].

16 Get Exotic

You may find writing or improv occasions that call for something out of the ordinary. A solid grasp of a few exotic scales can save the day; the trick is knowing when to use them. **Fig. 18** contains the Byzantine (1–♭2–3–4–5–♭6–7), Hungarian Gypsy minor (1–2–♭3–♯4–5–♭6–7), and Jewish (1–♭2–3–4–5–♭6–♭7) scales. Remember, a ♭3rd denotes a minor scale, a major 3rd denotes a major scale, and a ♭7th offers a dominant quality, so you might choose to toss a Byzantine phrase over a C–D♭7 progression, as all of those chord tones appear in the scale. These scales (and other exotics) are also great for writing unique riffs [**Fig. 19**].

17 Take Control

I've known some guitarists who've plugged in their guitars, turned the volume and tone knobs to "10," and never looked back. They don't know what they're missing. Those controls are there for a reason. Way back before there were 2-channel amps, distortion was created by overdriving the tubes. The only way to "switch" from clean to distortion without having a second amp was to use your guitar's volume knob. It's a lost art, but the dynamic possibilities are endless. Now, for that pesky tone control. Whether you prefer the rolled-off clean tone of Pat

Fig. 18 SEE IT » HEAR IT guitaronemag.com

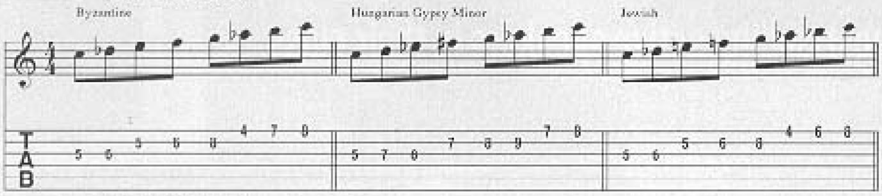
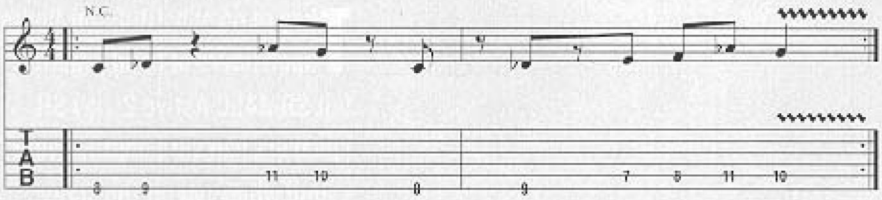


Fig. 19 SEE IT » HEAR IT guitaronemag.com



Metheny, the full-on brightness of funk, or the ever-changing tones of Jeff Beck, there's something for you.

18 Physical Fitness

It is well documented that physical fitness is not only good for the body but also for the brain. Running, cycling, swimming, weight training, yoga, and meditation all lead to reduced stress levels, a lower heart rate, and increased metabolism, which translates to a greater state of relaxation and improved focus during everyday tasks, including your practice sessions. Even walking 18 holes of a golf course is beneficial. (Although, if your game is anything like mine, it may cause undue mental anguish.) Before beginning any fitness program, however, please consult your physician.

19 Listen, Listen, Listen

As a guitar player, you're almost certainly a music fan, and you probably play the style you most like to listen to and vice versa. But it would behoove you to check out styles that normally make you change the radio station. If you're a rock guitar player who is into guys like Steve Vai and Yngwie Malmsteen because of their technical execution, look into jazzers like Joe Pass and Pat Martino or country giants like Brent Mason and Ricky Skaggs. Remember, what doesn't kill you only makes you stronger—and no matter how much you think it might, listening to music that you normally don't like certainly won't kill you.

20 Play Nice With Others

This is probably the best and most fun way to improve as a guitar player: Play with other musicians. Sure, you can play along with your favorite CDs, and that's good practice, but nothing's like playing with living, breathing musicians. Ideally, the environment will not only develop your sense of time, dynamics, and cohesion, but will also inspire you to try things you haven't tried before, as well as provide a clear picture of your current limits.

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Samick Fastback

KEEPER OF THE FLOYD

By Michael Ross

The rise of the Floyd Rose locking tremolo coincided with the rise of a guitarist named Eddie Van Halen. And it was in no small part due to this whiz kid's popularity that, for a while, it seemed every other guitar you saw was outfitted with this bridge. If nothing else, it guaranteed that whatever the quality of the music being made, at least the guitar was in tune. In the right hands, it has always been a musical tool capable of producing pitch bends, shricking harmonic effects, jet-plane noises, and ambient shimmers. Whereas the Les Paul has returned to the fore (see the Epiphone review, p. 62), the fully locking trem has retreated, a victim of locking tuners, Whammy pedals, and musical fashion. Nonetheless, the Samick Fastback offers another look at this device, as well as some other favorite features of not so long ago that are also worth re-examining.

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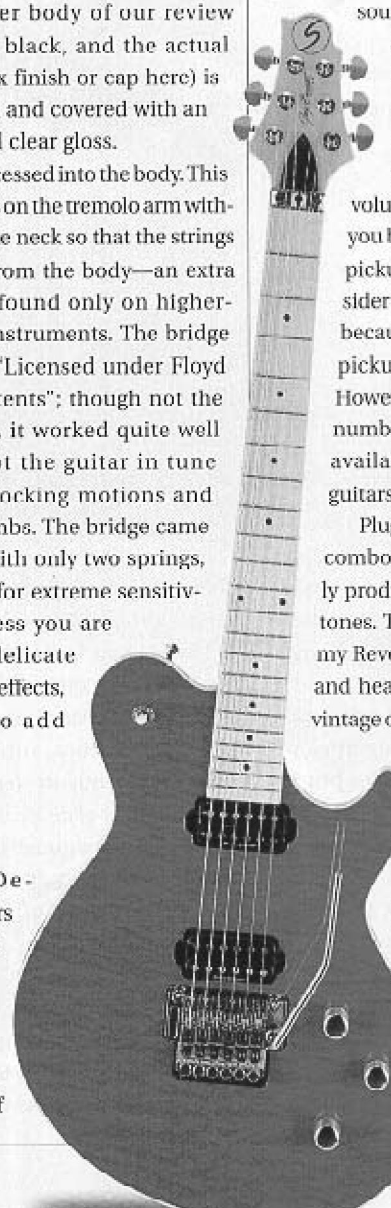
A Blast From the (Recent) Past

The Fastback is a classic hybrid of features found on Gibsons and Fenders. Attached to the body with four bolts, the maple neck sports a satin finish and a fingerboard with a flat radius—features favored in the '80s that still make good sense for ease of playing. The 22 frets are medium height, thin, and very well finished. They combine with a narrow-but-meaty neck to make an instrument that supports both rapid playing and radical bending. Some guitars just beg to be played—this is one of them. The uncontoured alder body of our review model is painted black, and the actual maple top (no faux finish or cap here) is beautifully quilted and covered with an excellently applied clear gloss.

The bridge is recessed into the body. This allows upward pulls on the tremolo arm without having to set the neck so that the strings are far from the body—an extra usually found only on higher-priced instruments. The bridge itself is "Licensed under Floyd Rose patents"; though not the original, it worked quite well and kept the guitar in tune during rocking motions and dive bombs. The bridge came set up with only two springs, making for extreme sensitivity. Unless you are a very delicate player into subtle effects, you will want to add another spring.



Sounds for All Seasons

Two "Duncan Designed" humbuckers are the featured electronics. These offshore versions can vary in quality, but here they are equal to some of the originals, with no trace of harshness or muddiness. The neck pickup is warm but clear, and its bridge partner has plenty of punch without losing its snap. These pickups sounded extremely musical in both clean and dirty modes. The three-way switch makes some noise when signal is present but feels firm. The three controls consist of two individual volumes and a master tone. This lets you blend different levels for the two pickups, but you may want to consider a volume pedal with this puppy because, unlike Gibson, turning one pickup off does not shut both off. However, the blending here, with a number of clearly audible variations available, works better than many guitars I have tried.

Plugging into a Marshall solid-state combo, the Fastback roared and easily produced all of the expected heavy tones. The surprise was plugging into my Reverend Hellhound in U.S. mode and hearing warm, clean tones and a vintage overdrive that would be at home in an alt-country band. Sure the Samick was born to rock; but lest you think that only '80s licks are permitted, I recorded a techno hip-hop groove and jammed a distorted blues-country lick over it with a little whammy fillip just for good measure (see riff below).

The Payoff

With such great sound and quality construction (did I mention that it is well shielded?), the price of the Fastback comes as a complete shock—$449! How do they do it? The fact that Floyds, satin finishes, and flat radii are not the flavors of the moment takes nothing away from the fact that this is a fine instrument for any style of music—and a spectacular one at this price. Thus, we honor it with a "1 Award."

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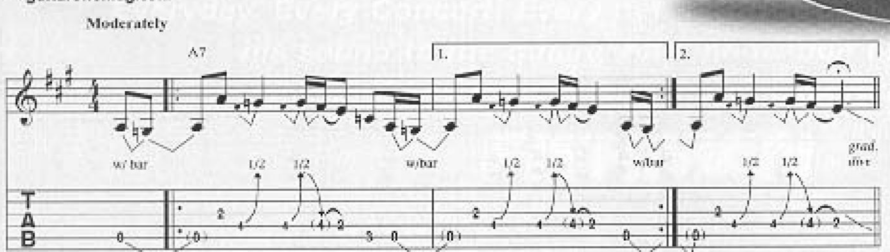


Hughes & Kettner Warp 7

SATURATED PHAT

By Michael Mueller

Over the past five years or so, MESA/Boogie and Marshall have helped define the sound of down-tuned, effect-laden heavy metal. Now, the Teutonic engineers at Hughes & Kettner have designed a solid-state half-stack specially designed to amplify your favorite tuner-torturing riffs.

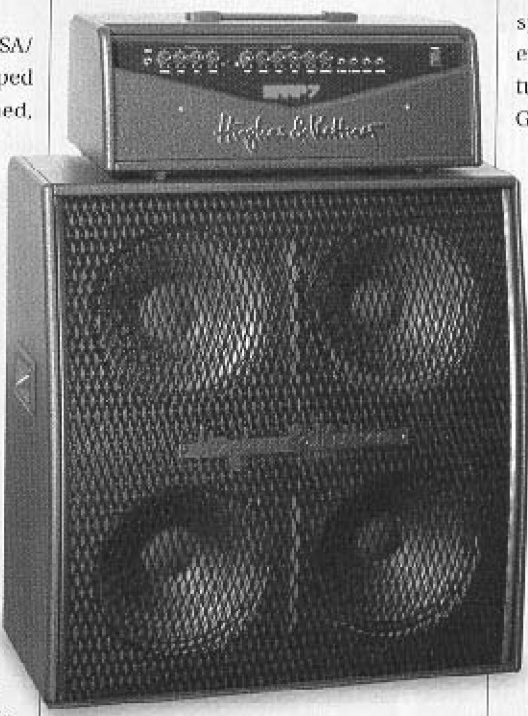
German Engineering

Being a solid-state amp, the Warp 7 is a pleasantly lightweight package (only 19.8 lbs.) that belies its deafening roar. Its sci-fi, backlit nameplate contrasts the straightforward, intuitive control panel. The front panel features the guitar input, power switch, channel select button, and controls for the Clean and Warp channels (independent volume and EQ for each channel, plus Gain and Presence in Warp mode). The rear panel features only speaker output jacks. Contrary to other manufacturers, the Warp 7's effects send and return, footswitch jack, and headphone jack are all located on the front panel rather than the rear. This steps up the convenience factor for most players, but if you're going to rackmount the head, you might want to consider using cables with right-angle plugs so you don't have to unplug them when you close the rack cabinet.

The 200W 4×12 speaker cabinet contains four Celestion RockDriver Junior speakers and is braced for extra punch. If you've played with other 4×12 cabs, you may notice upon opening the box that in an effort to enhance the low-end thunder of down-tuned guitars, the H&K cab is slightly taller and deeper than a standard 4×12 cab. Instead of casters, the cabinet comes equipped with four rubber feet. At nearly 85 lbs., wheels would be welcomed, but the feet do help keep the cost down.

Warp Drive

H&K touts the Warp 7 as a metal monster, but I resisted the temptation to go immediately into warp drive and instead gave the Clean channel a thorough workout. A benefit of solid-state amps is that the clean sound stays sparkling clean, even at high volumes. With funky effects like phasers, vibes, rotos, and tremolos currently in vogue, the Warp 7's crystal-clear clean signal will help you cut through the mix.



Now, for the Warp channel: Do you know what saturation is? Good; now think of the most saturated thing possible (a sponge under water comes to mind), multiply that by 100, and you may get an adequate description of the Warp 7's gain-stage possibilities. Because this amp is specially designed for histrionic low-end exploration, I wielded a Gibson Les Paul tuned to a half step below drop D (D♭–A♭–D♭–G♭–B♭–E♭) to bestow my sinister sonorities upon my coworkers. I was able to dial in sounds ranging from a snappy power-punk overdrive à la Sum 41 or Green Day to the oversaturated pick-clicking distortion of '80s shredders like Paul Gilbert and Tony MacAlpine. I could also coax harmonics from virtually any position on the fretboard—an added bonus for the modern metal maestro. But the real fun was jamming on rumbling riffs like the Mansonesque musical figure below. As you can hear online, this thing is thick—for this riff, I used only half the gain available! One weakness of the Warp 7—and this is to be expected of a solid-state beast—is that it isn't as responsive as some of its tube-based brethren. If you want only slight grit in your tone, you'll need to manipulate your guitar's volume knob, and even then, the range is quite limited.

FEATURES
Solid-state
100W
Crystal-clear clean
Gain stage from hell
$1,099

CONTACT
Hughes & Kettner
1872 S. Elmhurst Rd.
Mt. Prospect, IL 60056
800-452-6771
hughes-and-kettner.com

Final Word

It should be noted that the amp does not have built-in reverb, nor does it come with a footswitch. (An optional FS-1 footswitch is available from Hughes & Kettner for $19.) Considering the budget-conscious price of this half-stack, however, that's only a minor inconvenience. In the end, the Warp 7 achieves what H&K set out to do: create a fantastic amp at an affordable price for the heavy-metal aficionado who employs lots of low-register riffing.

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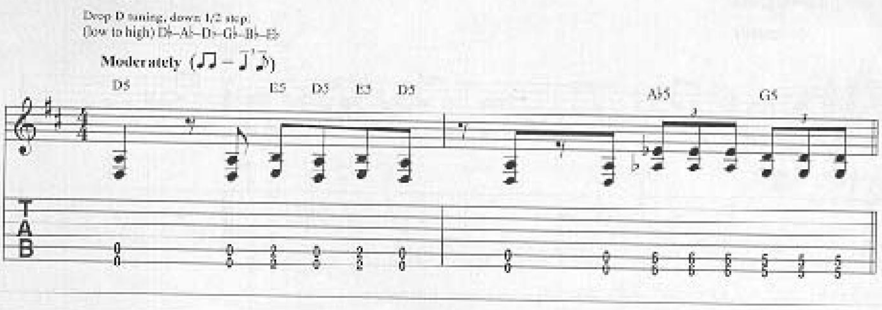

BOSS GT-6 Guitar Effects Processor

I DREAM OF GT

By Douglas Baldwin

In the caveman days of guitar effects (circa 1969), upstart Neanderthals crudely tamed their wild fuzz boxes and wah pedals by taping them to a slab of plywood. Homo sapiens effects manufacturers took note and crossbred these primitive pedalboards into the multi-effects pedals we use today. The BOSS GT-6 is the next step in this evolution: Not only are the tones top-notch, wildly far-ranging, and dizzyingly plentiful, but the incredible range of control and variety in custom patching options makes it the crown jewel of pedalboard creation.

Three Plus Five Equals Six

The GT-6 takes the best points of its two predecessors—the GT-3 and GT-5—and puts them into one smartly priced unit while sweetening the deal with new effects, custom settings, and more flexible control options. The heart and soul of the GT series has always been the ability not only to create great patches by arranging the effects in any order whatsoever but also to store up to 140 of these user-defined patches (along with 200 factory presets) in separately named locations. The GT-6 improves upon its ancestors by adding several new effects as well as beefing up existing categories.

As one example, the amp simulations of the GT-6 are improved. They sound warmer and fuller, and there is far less digital aliasing in the extreme high-gain settings. Additionally, there are now 33 separate amp simulations (including three Custom settings) and six different assignable speaker cabinet models. (The GT-3, for example, had 14 simulations and one global speaker assign.) The Distortion/Overdrive category is pumped up with a total of 18 great-sounding grinds (15 flexible models and three Custom settings), including Big Muff, Rockman, ProCo Rat, and Ibanez Tube Screamer simulations. Likewise, the once solitary and anemic Wah effect of the GT-3 and GT-5 is thriving with five excellent wah simulations and three user-defined Custom settings. Every effect that requires some form of pitch tracking—the Guitar Synth, Harmonist/Pitch Shifter/Pedal Bend, Auto Riff, and Ring Modulator in "Intelligent" mode—now tracks better than ever, too. Many of the effects in the GT series have powerful dance- and industrial-flavored rhythmic pulses. The GT-6 can now be synced via MIDI clock to an outboard device such as a drum machine or a groove box to make these sounds infinitely more useful.

FEATURES

37 separate effects categories

Up to 11 effects at once, in any order

15 knobs, on/off expression pedal, stomp switches for patch changes and tweaking

$499

CONTACT

Roland
5100 S. Eastern Ave.
Los Angeles, CA 90040
323-890-3700
bossus.com

The Custom Touch

The GT-6 allows you to design up to three new effects in each of the Preamp/Speaker Simulator, Overdrive/Distortion, and Wah categories. Just as a boutique amp or effects engineer would, you can begin with a basic design and reshape its response characteristics until you've created your own signature tone, then save it in settings named "Custom 1," "Custom 2," or "Custom 3."

The flexibility of programming effects chains in any order is a big part of the GT-6's vibrancy. I was taken by a preset patch named Space Echo, which effectively placed the Phaser after the Echo in the effects chain, thus creating a swirl of ambient texture that sounded wonderful on the music figure below. After trying the factory preset, it was a cinch to increase the delay's feedback and level with the knobs, and then save it as my own custom patch, naming it "Ambient EchoFaze." Note the use of 16 characters for naming patches, a giant step above most other pedalboards.

You're in Control

The 15 knobs on the GT-6 are a welcome addition to this wonderbox. When creating your own sounds at home, it's easy to miss considerable differences in volume between patches. At rehearsal, you could find yourself scrambling for the manual to

CONTINUED ON PAGE 106

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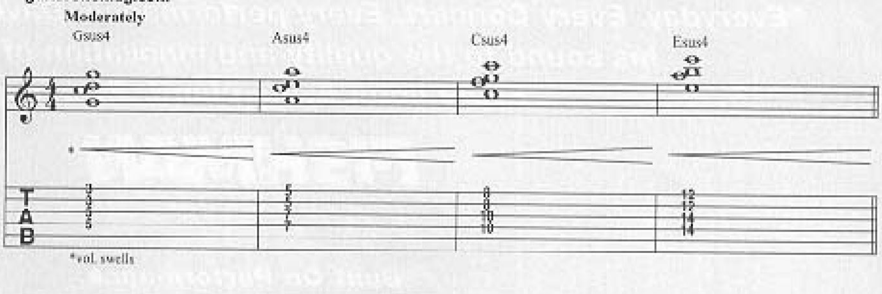


Back Line Blueprint

Slipknot

KNOT YOUR AVERAGE TONES

By Michael Ross

Despite their apparent disregard for convention, guitarists Jim Root and Mick Thompson came of age as typical shredders. Both found their voices letting rip with solos and other guitar wizardry à la shredmeisters Steve Vai and Allan Holdsworth. They even made a living for a while as guitar instructors. Though their inspiration began in the shred tradition, Root and Thompson left the coziness of technical skill behind in search of fame and fortune. And they found it within the menacing anonymity and grotesque masquerade of Slipknot.

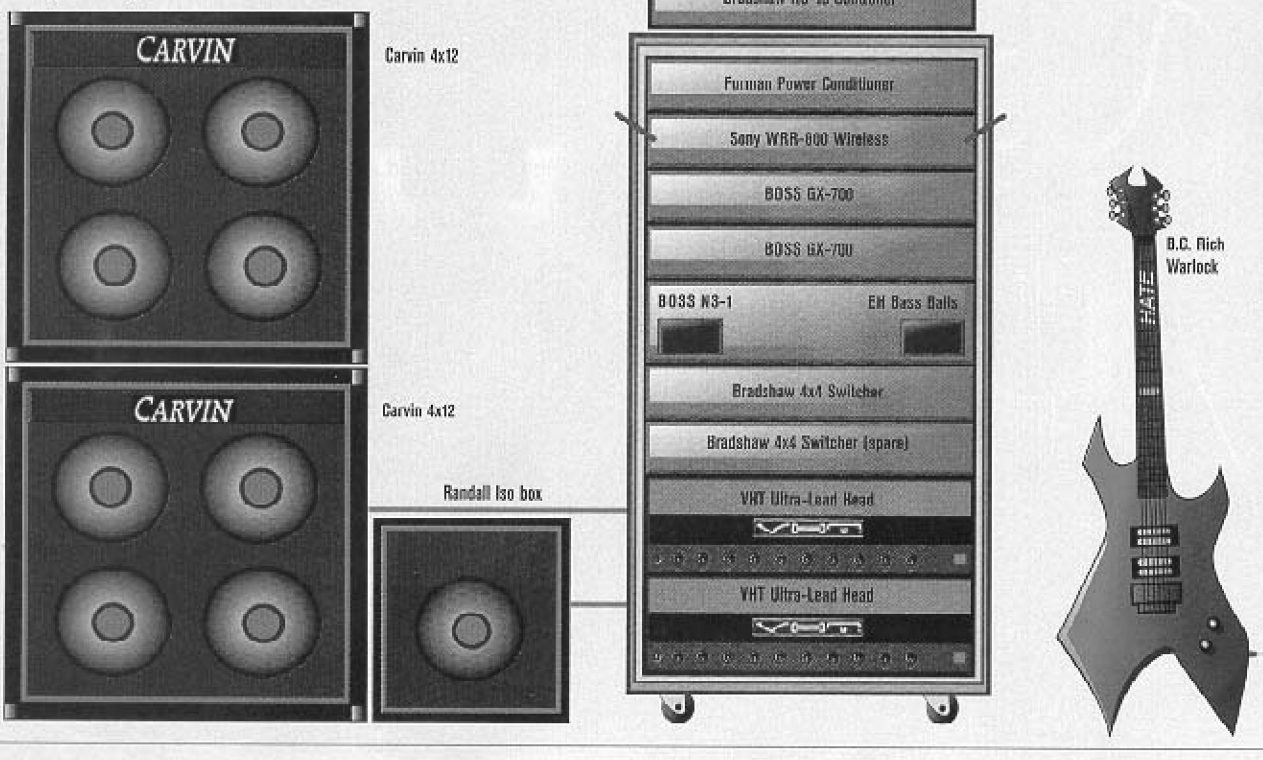
Root and Thompson achieve their wide wall of sound via very different rigs. Root's Paul Reed Smith Custom 22 guitars are equipped with Ernie Ball strings (.011–.058 for drop B tuning; .012–.064 for drop A) and tuned up with a Korg DTR-1 tuner. A Shure U1 wireless system sends the signal through a BOSS NS-1 noise gate and an Electro-Harmonix Micro Synthesizer before it goes into two MESA/Boogie DC-10 amps. One Boogie powers a Randall Iso box containing a 12" Celestion Vintage 30, which is miked and sent through the PA, while the other head drives two MESA/Boogie 4×12 cabs used as onstage monitors.

Root's Guitars

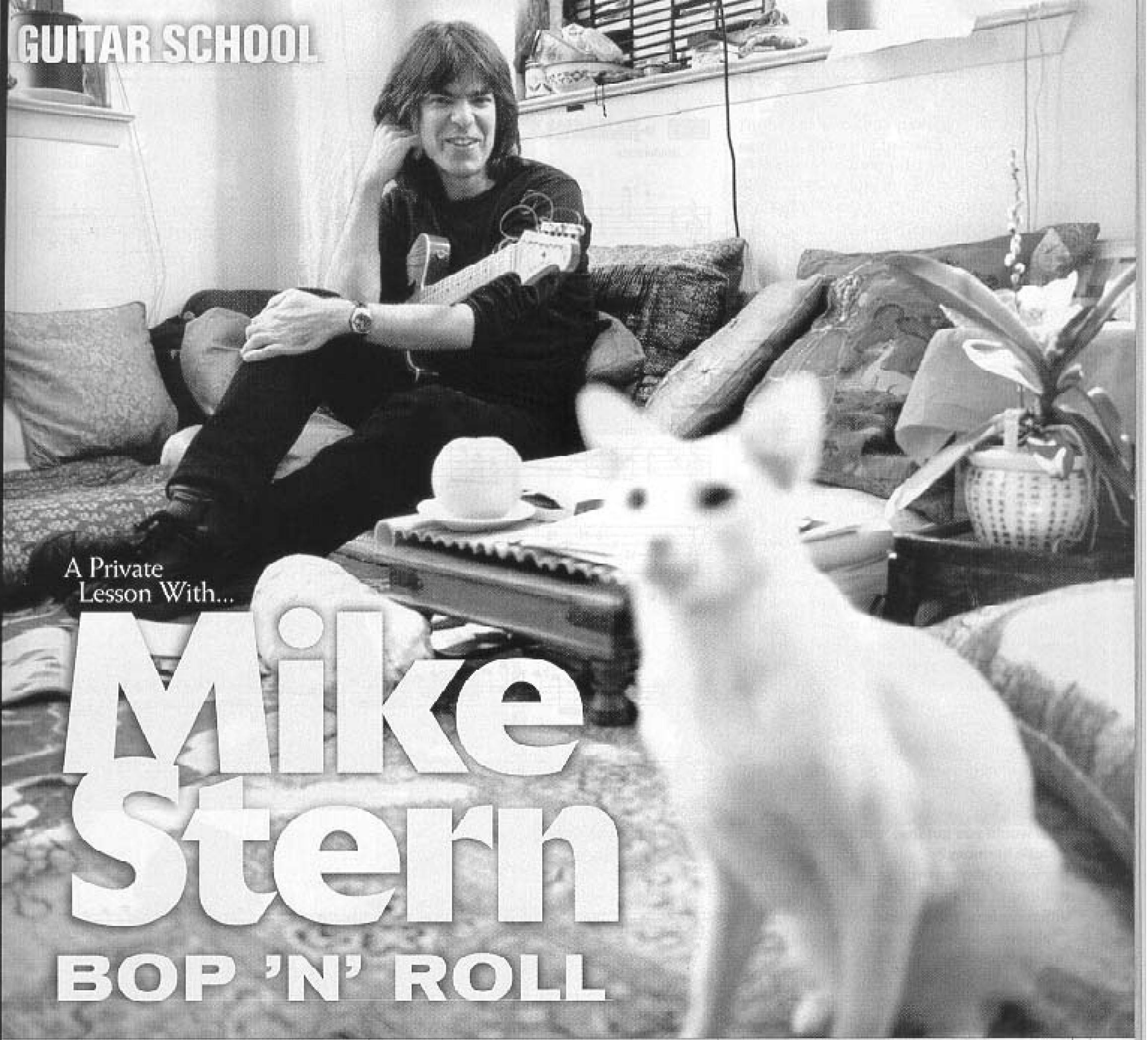
Root's Rack

Thompson's custom B.C. Rich guitars (four Warlocks and an Assassin) all sport ebony fingerboards, an EMG 81 pickup in the bridge, and an EMG 89 in the neck position. A Sony WRR-800 wireless sends the signal to a 5' tall rack containing all of Thompson's effects as well as the amp heads. Tech Kevin Miles handles the switching there. The rack contains a BOSS NS-1 noise gate and two Bradshaw 4×4 Switchers controlled by a Bradshaw RS-10 foot controller. The Bradshaw system allows Miles to switch an Electro-Harmonix Bass Balls in and out of the signal path as well as choose amp channels on the twin VHT Ultra-Lead amp heads and MIDI presets on a pair of BOSS GX-700 processors. One head is sent to another Randall Iso box, this one containing a 100W Carvin speaker. Thompson's monitors of choice are a pair of Carvin 4×12 cabs employing 100W Carvin speakers.

Thompson's Rig



PHOTOGRAPHY: NICK GOULD; ILLUSTRATION: LEVIN PFEUFER



A Private Lesson With...

Mike Stern

BOP 'N' ROLL

By Chris O'Byrne

PHOTOGRAPHY BY DENNIS KLEIMAN

As Leni Stern leads me through the entryway of the Stern's two-bedroom Manhattan apartment, her white Oriental shorthair cats take an immediate interest in my arrival. Though there are only two of them, it seems they're everywhere, leaping onto countertops and darting around corners. She generously offers me a bottle of water and a '50s-era Strat—one of many axes strewn about the abode—and I gingerly make for the black leather couch across the room, trying not to trip over the frenzied felines. I may be a Mike Stern fan, but I'm a dog person.

With the cats adjourning to the photo shoot in the next room, I have a chance to survey the layout of the flat—and, of course, fiddle with the Strat. The living room, adorned with Oriental rugs and casually hung tapestries, apparently doubles as the master bedroom. Compact discs and trinkets fill almost every nook, but the room looks more lived-in than cluttered. The bedrooms have been converted to practice lairs for the two guitarists, and although Mike's door remains closed during my visit, I imagine he spends many a monastic hour in there whittling away the necks of his guitars.

During his rookie gig with fusion machine Blood, Sweat & Tears in the mid-'70s and his enlightening stint with Miles Davis in the early '80s, Stern honed a double-edged jazz-rock attack that cut jagged striations through subsequent solo outings such as *Standards (and Other Songs)* and *Play*. On his latest effort, *Voices* (Atlantic), he serves up wispy triplets and blues-laced shred-bop over a world-beat backdrop.

After a few minutes, Mike emerges from Leni's room sporting a mop of tousled hair and drab threads. Without the aid of his usual BOSS delay, chorus, and distortion pedals, he plugs his Yamaha Pacifica into a busted old Peavey and begins wresting lines from the well-worn axe. While the cats stay away, Mike plays, and schools *Guitar One* on the string lingo of one of jazz guitar's choicest voices.

Who were some of the first blues guys you got into?

I listened to lots of B.B. King and Albert King. There's some stuff that I do in terms of bending that comes from those guys. Those bluesy licks don't always contain "unusual" notes, but it's how you articulate them that makes them say more. In modern-day jazz guitar—my generation—it's not a bad thing to be rocking, or playing funk; those elements are a part of the instrument, and they're accepted now.

You tend to tear into those licks in the middle of bebop phrases.

That's some real guitar stuff, and it comes out even when I'm playing standards [**Fig. 1**]. Obviously, I won't use a stack of Marshalls

when I'm playing "Body and Soul," but I don't want to lose that part of my voice because it's part of what I do, for better or worse. It's really expressive, and though some people might have those kinds of textures in their playing, I'm solid—I'm into it. You can also approach it from the other angle and learn from other instruments.

What were some of the first exercises you practiced to outline chord changes?

Sometimes I would just play the chord tones [**Fig. 2A**]. You can do this over any progression. You can then take it a step further and play the chord tones in different permutations. Instead of 1–3–5–7, try 1–5–3–7 [**Fig. 2B**]. You can take four notes, and do it 24 different ways. There's so much you can mess around with, just using chord tones.

You've transcribed a bunch of horn players.

At first I just transcribed guitar players, but it's useful to do other instruments as well. I've transcribed a whole bunch of horn solos. I don't memorize all of them, but I write them down and put parentheses around points of interest. This is a Michael Brecker–style line that you could do over an A♭m7 to D♭7 [**Fig. 3**]. You wouldn't normally think to hit a C natural on a D♭7, but it's almost like it goes into Dm7 for a second, because the next chord is D♭m7. It's not totally correct harmonically, but in the context, it works.

How would you get that "out" sound over a static harmony?

Say you're playing over a Cm7 chord. There's millions of things you can do. You can play a different chord progression over a Cm7, or you could even play linearly and not pay attention to chords. So if you're thinking C Dorian, take another chord, say E♭m7, which is up a minor 3rd, and alternate between the two [**Fig. 4**]. It's better when you don't make it too symmetrical. You can also go between Cm7 and Bm7 [**Fig. 5**]. It creates tension and then comes back in. It's mainly the kind of thing where you just try different chords and see what works.

What about using implied changes?

Coltrane's "Countdown" is a good example. He leads off with Em7, and instead of going right to A7, he goes F7, B♭maj7, D♭7, G♭maj7, and then A7. So, if you're playing over an Em groove, you could play over all those chords [**Fig. 6**]. It's a good idea to sing this stuff first when you're practicing—really slowly. The looseness thing is cool, where you're just as surprised as anyone else, but it's nice to know what you're doing. Then again, you can't have things totally mapped out or else they'll sound preconceived.

You incorporate a lot of arpeggio sequences into your solos.

Arpeggios are great because they're such an identifiable sound. A lot of times I just use diatonic arpeggios [**Fig. 7**]. Here, I'm playing

Fig. 1 SEE IT » HEAR IT guitaronemag.com

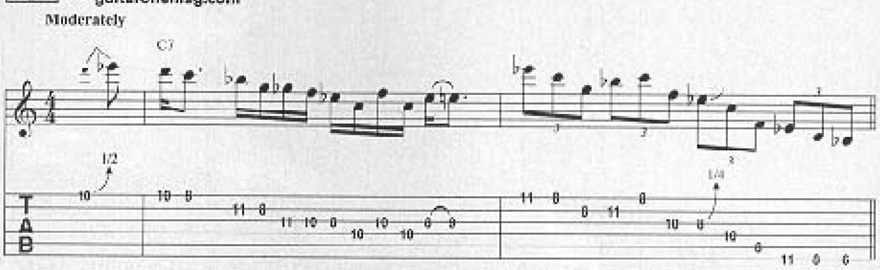


Fig. 2A SEE IT » HEAR IT guitaronemag.com

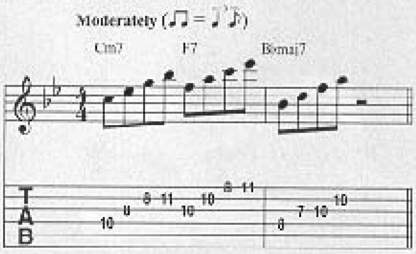


Fig. 2B SEE IT » HEAR IT guitaronemag.com

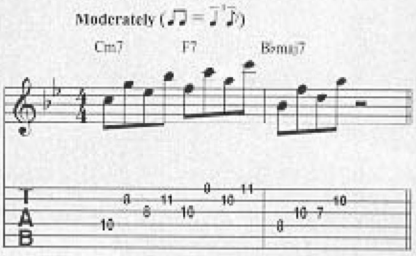


Fig. 3 SEE IT » HEAR IT guitaronemag.com

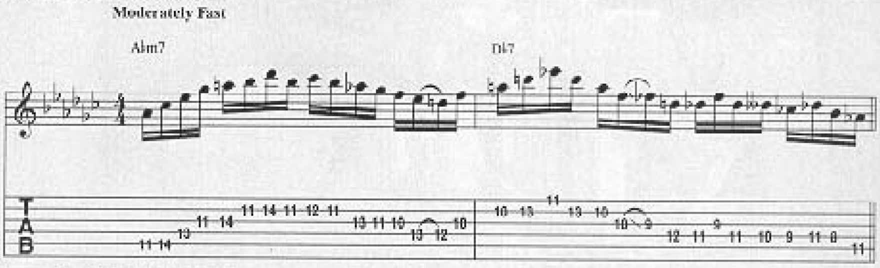


Fig. 4 SEE IT » HEAR IT guitaronemag.com

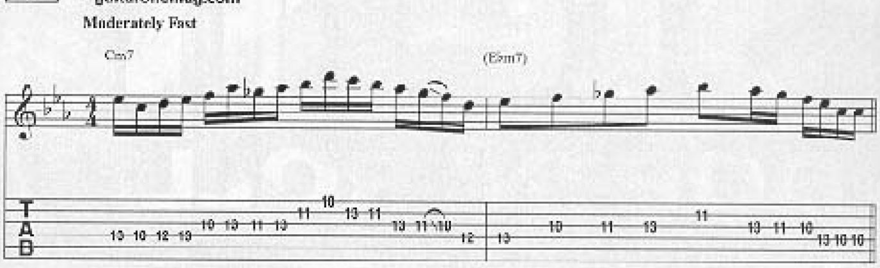


Fig. 5 SEE IT » HEAR IT guitaronemag.com

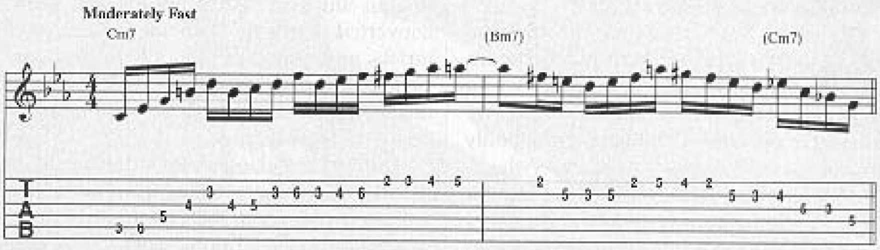
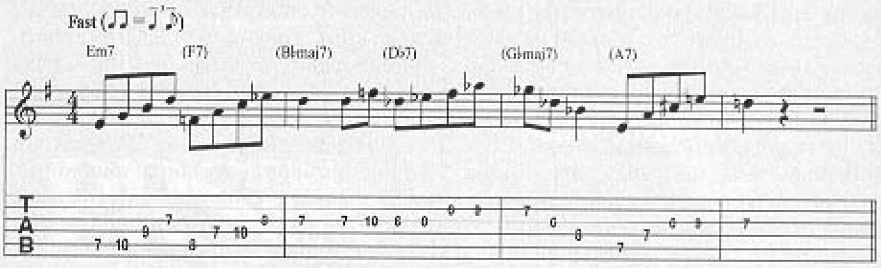


Fig. 6 SEE IT » HEAR IT guitaronemag.com



over a Cmaj7, and superimposing Dm7, Em7, and Fmaj7 arpeggios.

What about triads?

Charlie Banacos, a piano player with whom I've studied for years, showed me a cool thing using two triads. Instead of thinking G Mixolydian over a G7 chord, think F and G triads. Practice them in inversions, and then write out lines in a nonsymmetrical way, using those notes [**Fig. 8**]. It's still just the notes of a Mixolydian scale, but it lets you think of it differently.

To get a more "out" sound, try using E and E♭ triads over a G7: the E triad is the ♭9th [G♯/A♭], 3rd [B], and 13th [E], and the E♭ triad is the root [G], ♯9th [B♭/A♯], and ♭13th [E♭]. You might take two notes of one triad and three of the other [**Fig. 9**], which creates an interesting rhythmic feel. You begin to realize how many different options there are and how many different ways there are of looking at the same scale, but you don't want to be playing stuff that sounds like an exercise.

How do you go about constructing chord voicings?

You can play voicings up the neck based on the C major scale, on the top three strings, to create some cool diatonic voicings [**Fig. 10A**]. It's like running three scales at once. Then you can add another string below that [**Fig. 10B**]. This way, you can easily come up with interesting voicings, and then you don't have to worry too much about it while you're trying to have a musical conversation with the other musicians.

When you solo, you often add tremolo picking to your chords.

That was a Jim Hall thing that I first heard on *Alone Together*. Say you have a Cm7 with a D on top, and below that you have G, E♭, and B♭. If you resolve to F7, you keep the E♭ and the common tone, D, which becomes a 13th over the F7. And then you might resolve it to a B♭6. So maybe I'll go like this [**Fig. 11**], and tremolo-pick the high note. That was my way of making it different. I heard a couple of piano players do that with one hand, and play voicings underneath with the other.

Any advice for rock players who are getting into jazz?

Go slow. None of this stuff came easy to me. I was a rocker—a blues guy—and then I was dealing with all this other info. But it helped my whole musical picture to get into this kind of stuff. No matter how you prioritize your music, it's good to study jazz standards and theory. It's good to have more vocabulary at your disposal, whether or not you use it. I still do a lot of listening and transcribing, because music is ultimately learned by listening and playing, just like any other language. Talk it, make mistakes, and then listen to people who speak the language. Immerse yourself in it. Theory is just a jumping-off point. Before you can really play your heart out, you have to learn the language in your heart and subconscious, and know it cold. But the more you know, the less you know. I don't feel like I know shit anymore, but I love it.

Fig. 7 SEE IT » HEAR IT guitaronemag.com

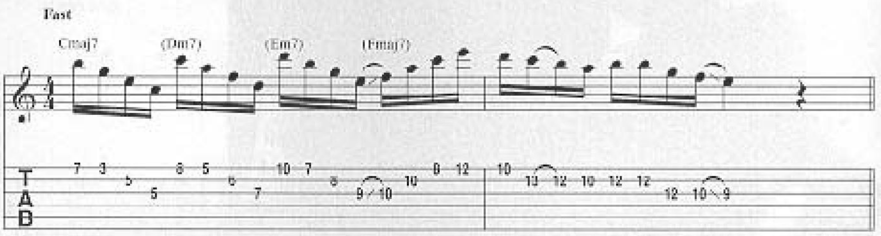


Fig. 8 SEE IT » HEAR IT guitaronemag.com

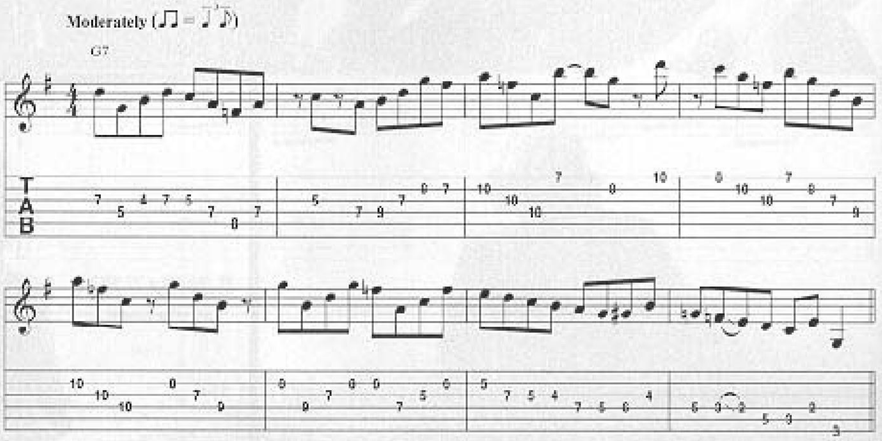


Fig. 9 SEE IT » HEAR IT guitaronemag.com

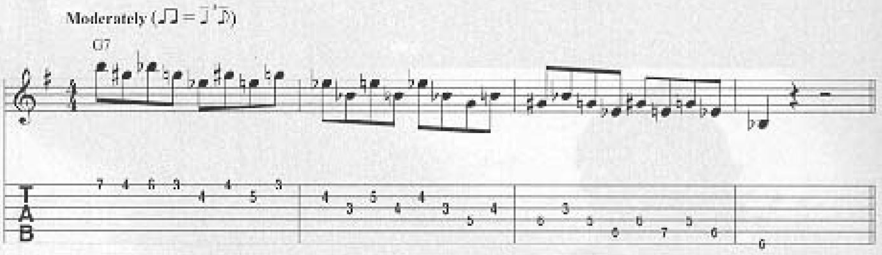


Fig. 10A SEE IT » HEAR IT guitaronemag.com

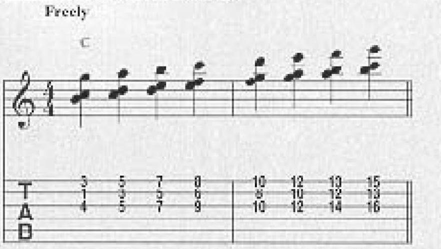


Fig. 10B SEE IT » HEAR IT guitaronemag.com

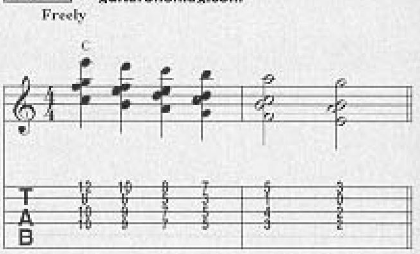
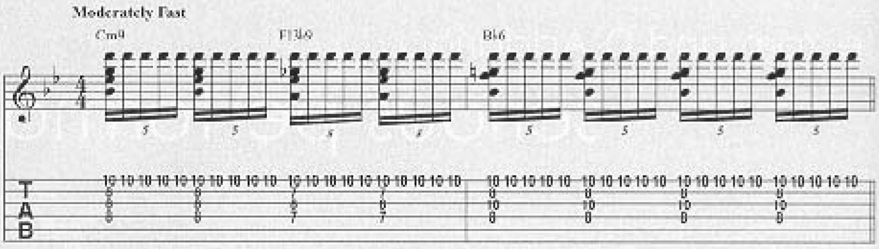


Fig. 11 SEE IT » HEAR IT guitaronemag.com



Creed
"One Last Breath"

By Douglas Baldwin

As sure as your very next breath, Creed will continue to put forth #1 albums. Unfortunately, popular music is an eternal cycle that enfeebles "outside" and "edgy" trends until the populace becomes jaded and seeks other avenues of musical adventure. Still, Creed currently rides the peak of this wave, having shaped the energy of '90s grunge and metal into songs of doubt and elusive salvation. Mark Tremonti's guitar work on "One Last Breath" is as definitive a summary of New Millennium pop-rock as you can get: clean arpeggios in the verses, and crunchy chords that rattle your belly and hiss in your ears for the anthemic choruses.

DROP D OR STANDARD TUNING?

In the transcription, Gtr. 1 is in standard tuning, and Gtr. 2 is in drop D. Before we go further, let's consider the possibility of playing "One Last Breath" on one guitar, without switching tunings. If you're in drop D tuning, you only need to change the fingerings of the intro's and verse's G and G5 chords; move the low G (played in standard tuning on the 6th string's third fret) to the 6th string's fifth fret. The first chorus can easily be modified by substituting the second chorus's drop D fingerings and retaining Gtr. 1's clean tone. Gtr. 2 plays the remainder of the song in drop D tuning, so no further changes are necessary.

Conversely, tackling the chores of Gtr. 2 while in standard tuning is a little more challenging. The bridge requires some refingering, primarily in the first measure. One solution is shown in **Fig. 1**. In the second measure of the bridge, simply avoid your 5th and 6th strings as you strum the Dsus4 and D chords. Finally, the fourth measure's G5 chord can be played as shown in **Fig. 2**.

THE INTRO AND VERSE

The opening figure of "One Last Breath" is built upon four chords—D, A, Bm, and G—each with small variations. Focus on these chord shapes, using the appropriate fingerings shown in **Fig. 3**. For the A chord's single-note flourishes, hold Fig. 3's fingering while using your middle finger to fret the third fret D and your pinky finger for the fifth fret E. On the "and" of the first measure's beat 4, keep the third fret D note depressed as you switch to the Bm chord in measure 2. On the Bm, pull off to the C♯ (2nd fret) embellishment that is prefretted by the index-finger's barre. Although the second measure's overall harmony is G5, finger Fig. 3's D chord on the "and" of beat 4, using your pinky finger for the third fret G. In drop D tuning, use Fig. 3's fingering for the final G chord. On the fourth beat, bar strings 1 and 2 with your index finger at the third fret.

To pick through the intro and verse, use either fingerpicking or a combination of pick and fingers (hybrid picking). To fingerpick, play the lowest notes in the pattern with your thumb. Pluck the 3rd, 2nd, and 1st strings with your index, middle, and ring fingers, respectively. To hybrid pick, hold your pick so that your middle and ring fingers are free. Use your pick for the lowest notes and your free fingers for the upper notes.

THE CHORUS

When switching to the strummed chorus, hybrid pickers will have no problem—their picks are ready to go! Fingerpickers must develop one of two strategies for this kind of change: The first is to store the pick somewhere, such as between the guitar's pickup cover and mounting ring, between the pickguard and the guitar body, or on a mic-stand pick holder. A more reliable strategy is to "palm" the pick in your picking hand.

TONE ZONE

GUITAR 1: Solidbody
PICKUPS/POSITION: Humbucker/Bridge and Neck
GAIN: 2–4
EQ: Bass/Mid/Treble: 4/2/6
GUITAR 2: Solidbody
PICKUPS/POSITION: Humbucker/Bridge and Neck
GAIN: 8–10
EQ: Bass/Mid/Treble: 8/2/7

Fig. 1

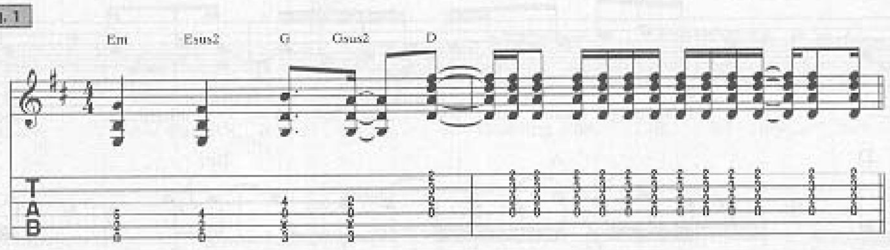


Fig. 2

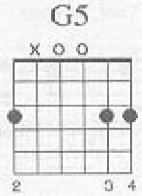
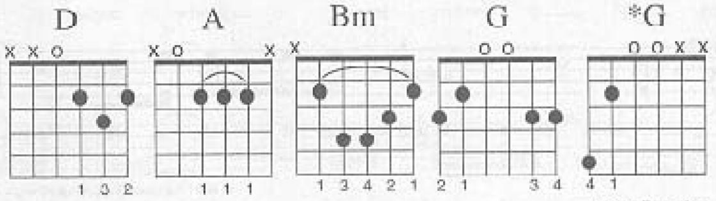


Fig. 3



*drop D tuning

ONE LAST BREATH

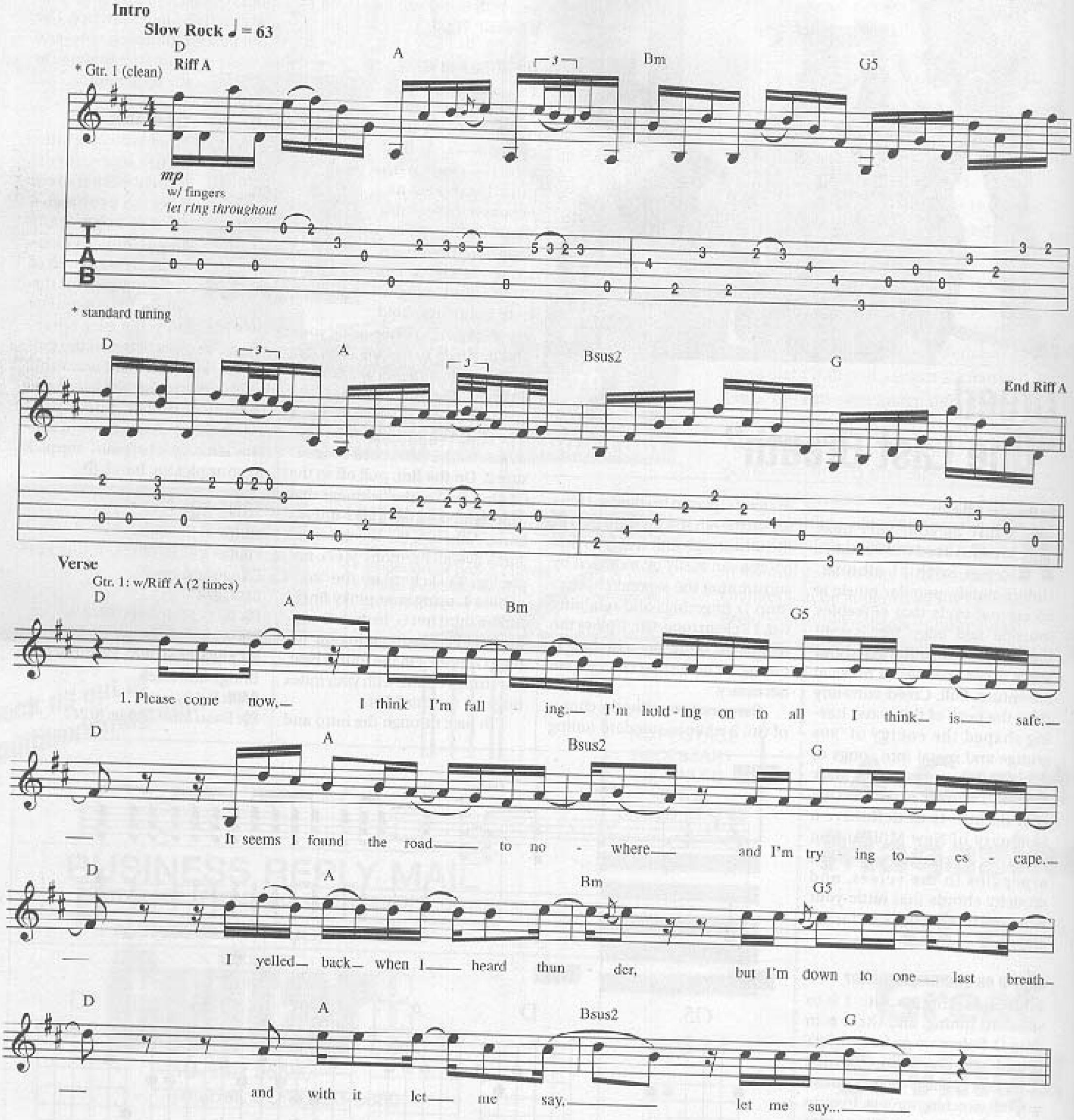
As Recorded by Creed

(From the Wind-up Recording WEATHERED)

Play your favorites from *My Own Prison* (00690352, $19.95) and *Human Clay* (00690401, $19.95). Contact Music Dispatch to order (800-637-2852, *musicdispatch.com*).

Written by Tremonti/Stapp

Gtr. 2: Drop D tuning:
(low to high) D-A-D-G-B-E



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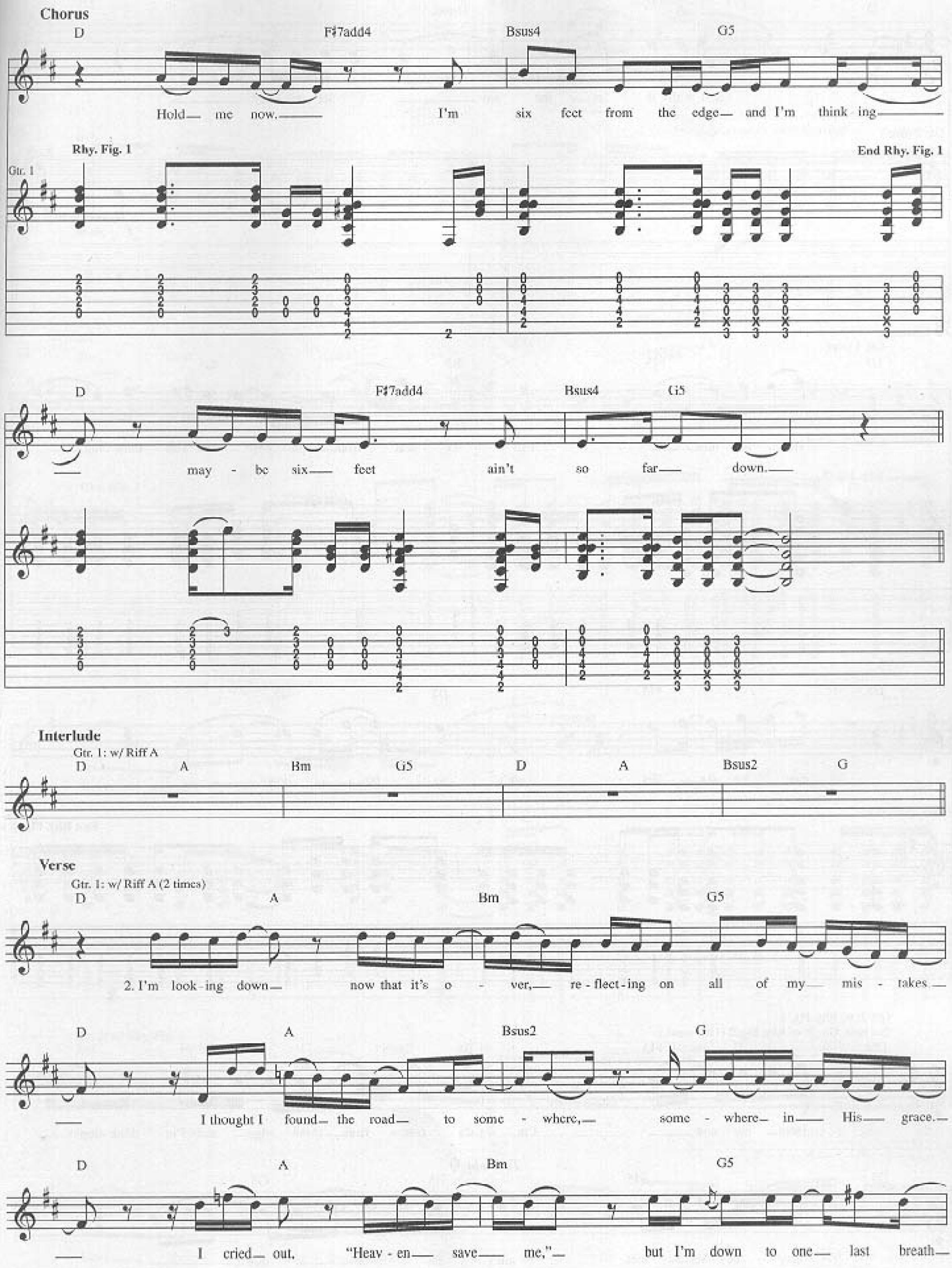
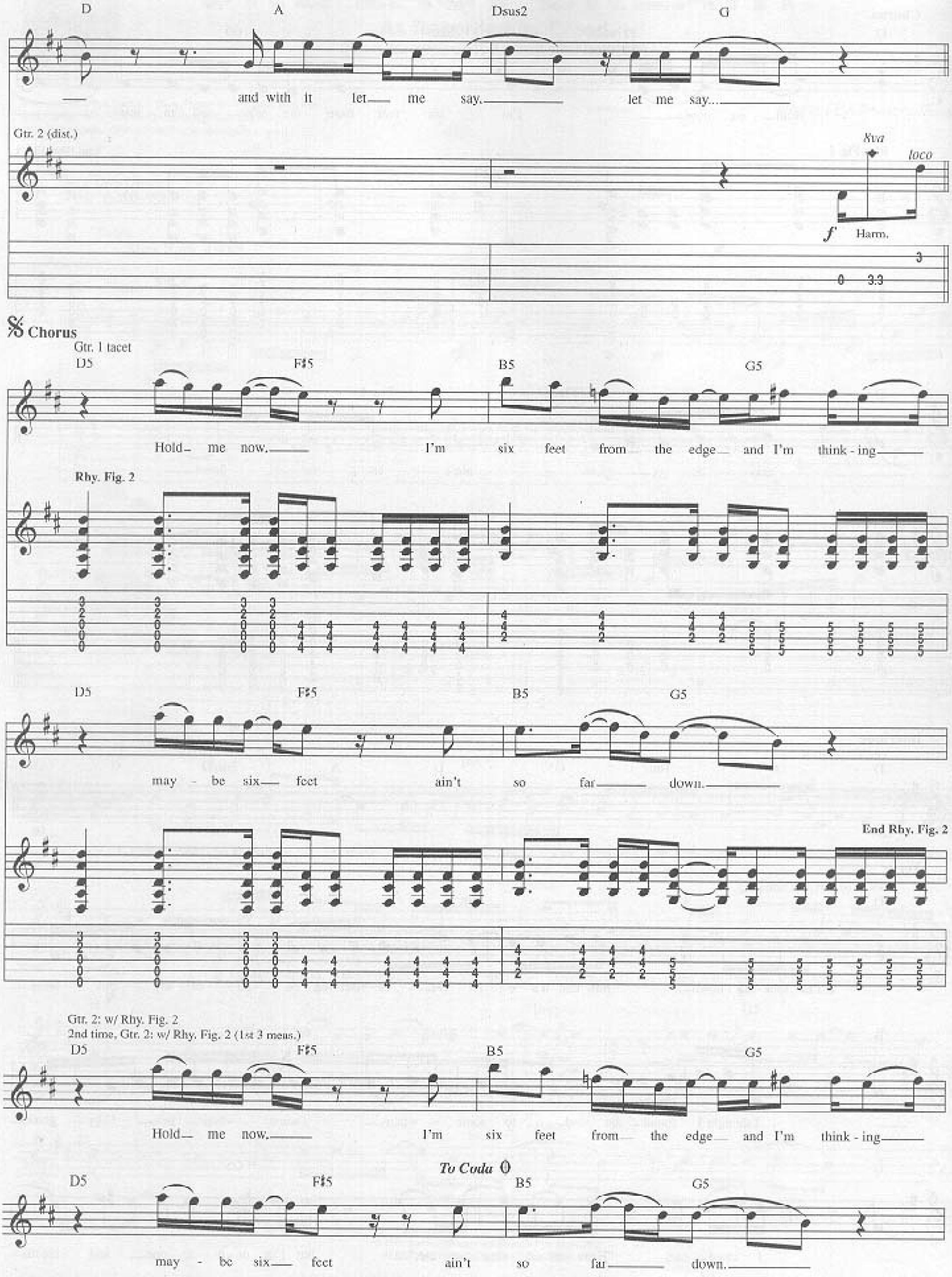
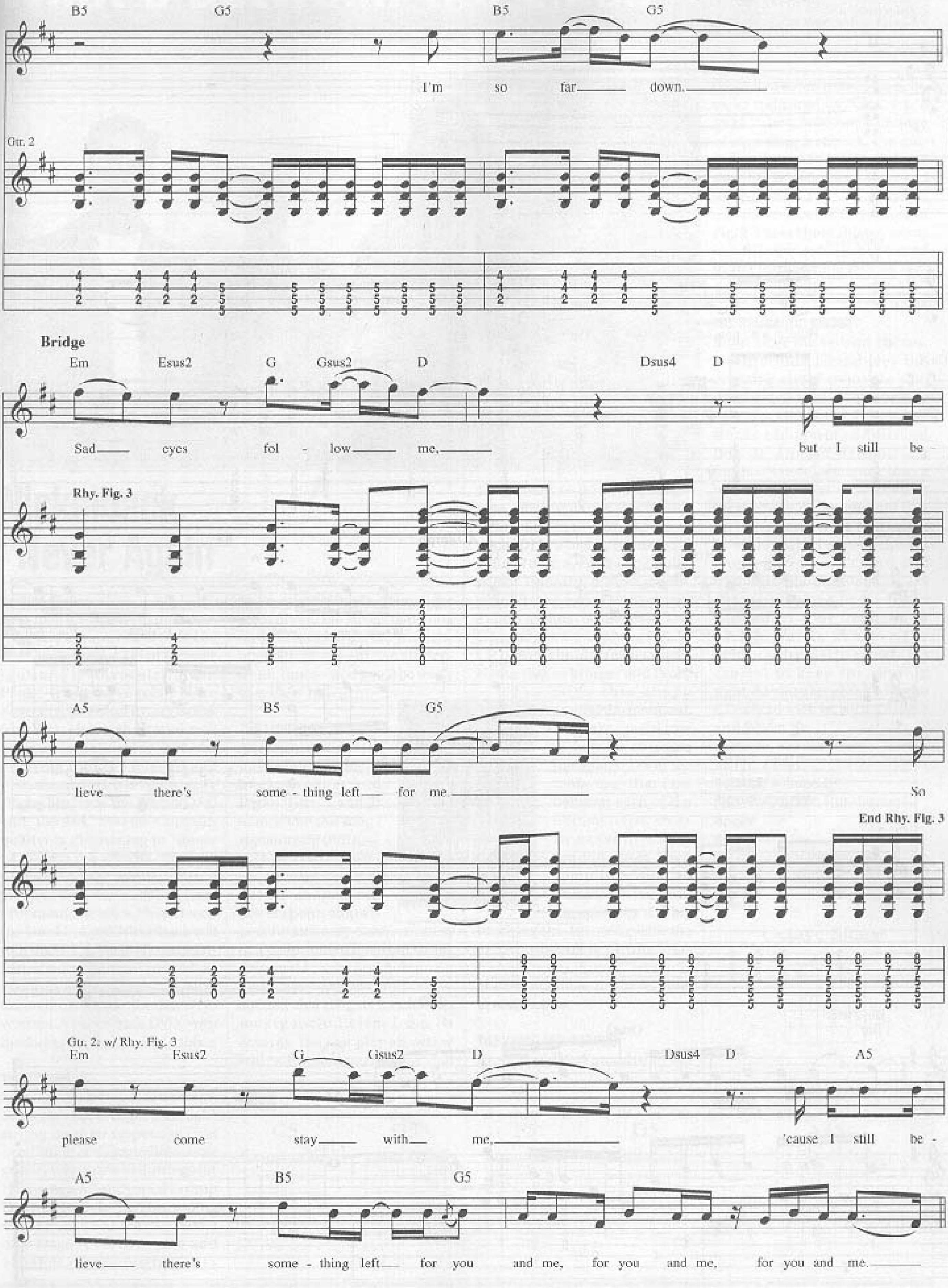
One Last Breath



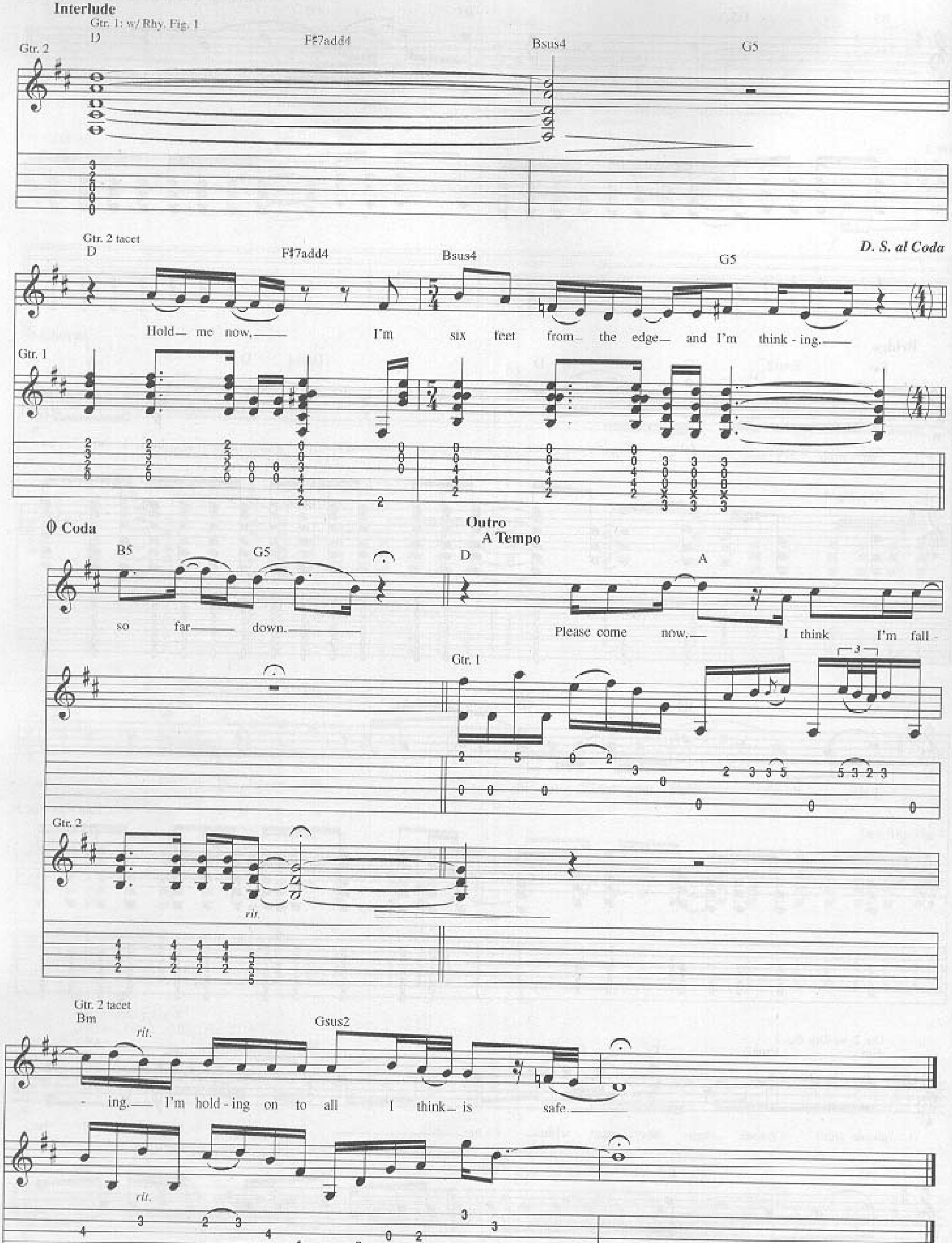
One Last Breath



One Last Breath



One Last Breath



Nickelback "Never Again"

By Dale Turner

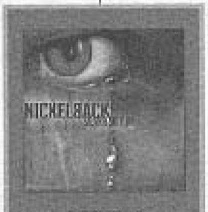
Since the release of their second album, *Silver Side Up*, Nickelback—Chad Kroeger (guitars/lead vocals), Ryan Peake (guitars/vocals), Mike Kroeger (bass), and Ryan Vikedal (drums)—have shattered numerous radio airplay records, breaking into the modern and mainstream rock markets with #1 singles like "How You Remind Me" and "Too Bad." Now the Canadian quartet is threatening to "three-peat" with the album's dramatic opener, "Never Again," which grapples with the unsettling issue of domestic violence. Haven't seen the band live yet? Nickelback will tour the U.S. extensively this summer, sharing the road with fellow Roadrunner recording artist, Jerry Cantrell. Can't make the dates? No worries! A Nickelback DVD, with live footage, is due in mid-October.

THE TUNING

Like they did for loads of tracks on *Silver Side Up*, Kroeger and Peake strung up their respective Paul Reed Smith and Fender Telecaster guitars with Ernie Ball strings for "Never Again," and tuned to drop D (D–A–D–G–B–E). This tuning facilitates the genre's requisite one-finger power chords and expands on the instrument's sonic range. Simply detune the pitch of your 6th string, matching its 12th fret harmonic with the open 4th string—or use an electronic tuner—and you'll be ready to rock 'n' roll.

THE MAIN RIFF

After eight measures of miscellaneous feedback, Kroeger and Peake (Gtrs. 1 and 2) launch into this song's signature riff (Riff A)—a repeating four-bar passage that pits octave shapes and power chords atop a D pedal (stationary tone), courtesy of a palm-muted open 6th string. Executed in steady eighth notes, and played entirely with downstrokes, this riff gets much of its meaty melodicism from its octaves. You can play an octave with a fun fretboard shape that allows you to double a single note—for instance, a D at the 5th string, 5th fret—with the same pitch (D) in a higher register (3rd string, 7th fret). **Fig. 1** depicts this song's opening octave shape, which is then moved along strings 3 and 5 to fatten up the riff's F and C melody notes, implying F5 and C5 power chords, respectively. Notice that as Kroeger and Peake slide this shape around the fretboard, they take special care to mute the 4th string (denoted by Xs in the tablature) that falls between each of the octave pairs so as to prevent unintended notes from sounding. You can accomplish this muting action by slightly touching the 4th string with the arched underside of your fret-hand's index finger, which is already grabbing the lower note in each octave.



ALBUM
Silver Side Up
(Roadrunner)

THE VERSE AND CHORUS

Kroeger and Peake tend to lay out in the first seven bars of the verses, as indicated by "Gtrs. 1 & 2 tacet." Then, following a barrage of squealing feedback, the guitarists return in bar 9 to churn out a C5–G5–F5–D5 power chord progression. For this passage, use the moveable fingerings in **Fig. 2**. These chord shapes, albeit in a different order, are also used in the forthcoming chorus section (Rhy. Fig. 1).

THE BOMBASTIC BRIDGE

Right after the second chorus, an interlude introduces the crushing chord sequence that dominates this song's bridge (see Rhy. Figs. 2 and 3). With the simple addition of an A♭5 chord [**Fig. 3**], Kroeger transforms a familiar chord sequence into a haunting new series of riffs that masterfully complements this section's dark lyrics. Make sure to slide quickly from the G5 chord into the A♭ chord and immediately dampen the D5 chord at the end of the figure with either your fret hand or pick hand. To achieve the bridge's dramatic effect, it's crucial to keep the rhythm tight. As you play along with the CD, try to lock in with Kroeger and Peake.

TONE ZONE

GUITARS: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8–10
EQ: Bass/Mid/Treble: 6/4/7

Fig. 1

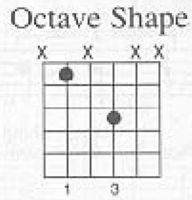


Fig. 2

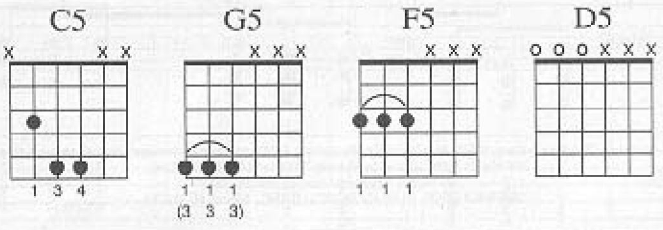
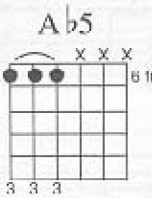
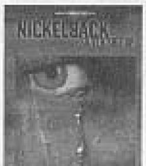


Fig. 3





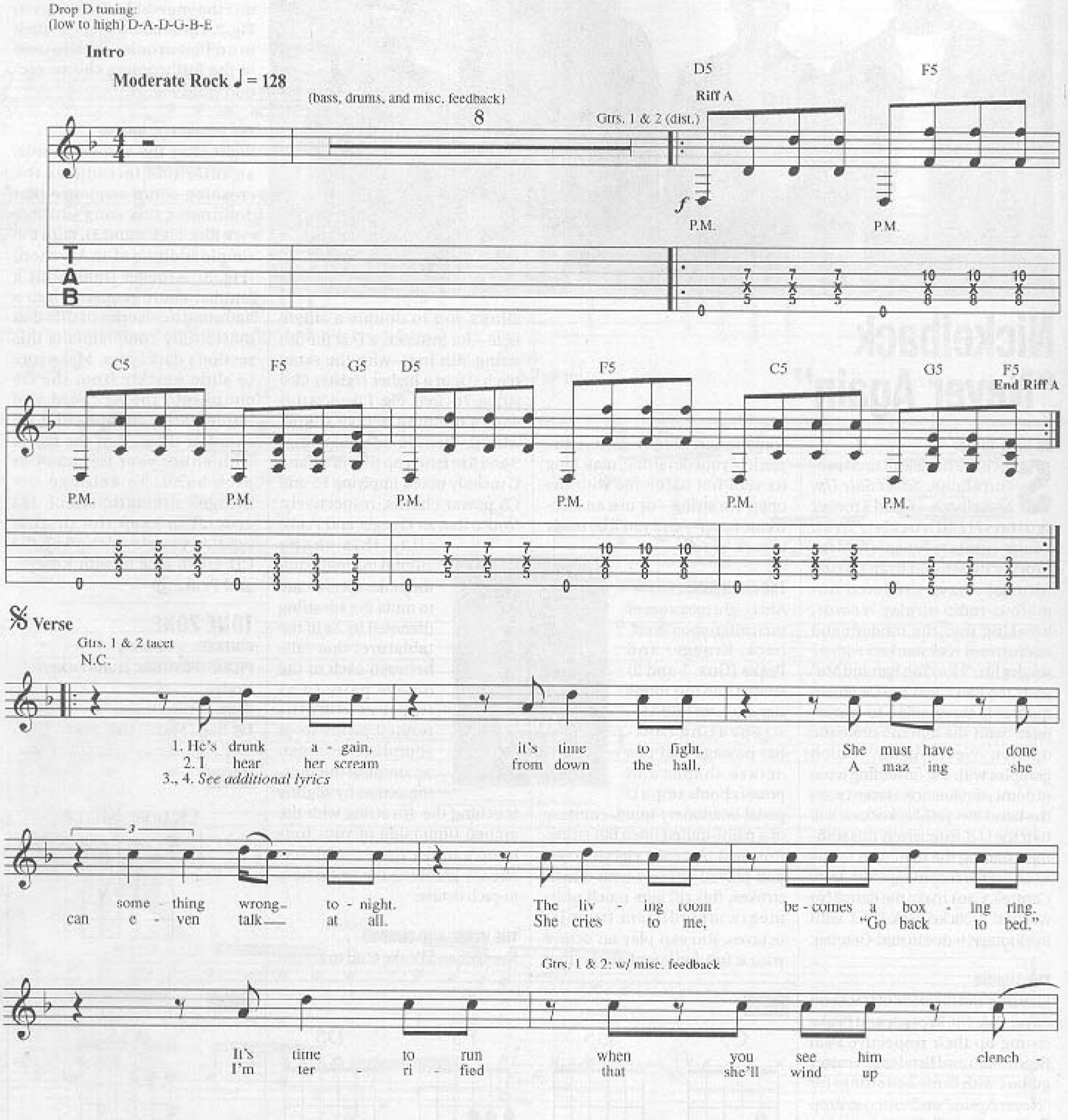
NEVER AGAIN

As Recorded by Nickelback

(From the Roadrunner Recording SILVER SIDE UP)

Nickelback *Silver Side Up* Authentic GUITAR-TAB Edition (0608B, $21.95). Titles are: Never Again • How You Remind Me • Woke Up This Morning • Too Bad • Just For • Hollywood • Money Bought • Where Do I Hide • Hangnail • Good Times Gone. Available from Note Service Music (800-628-1528).

By Chad Kroeger, Michael Kroeger, Ryan Anthony Peake, and Ryan Vikedal



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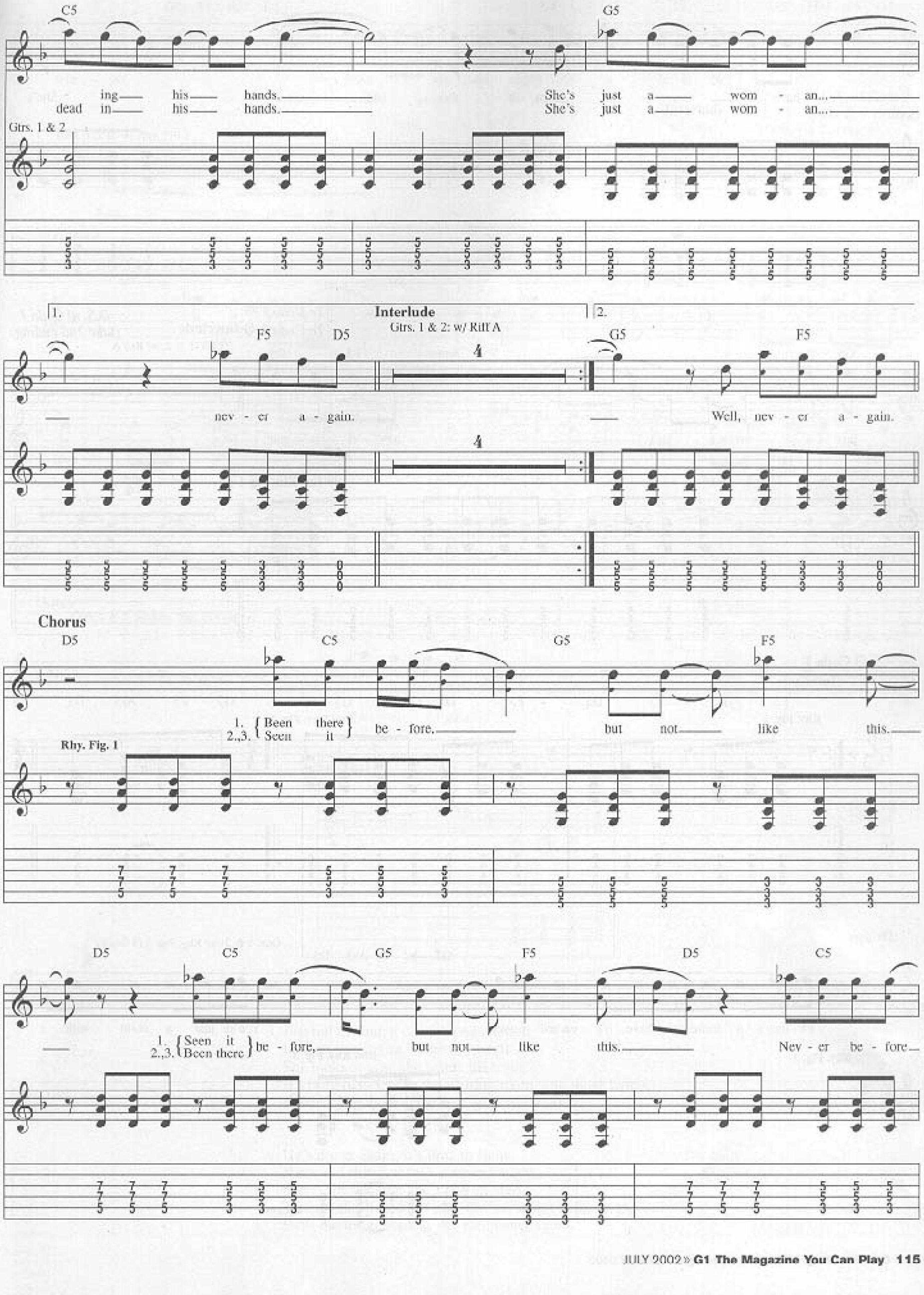
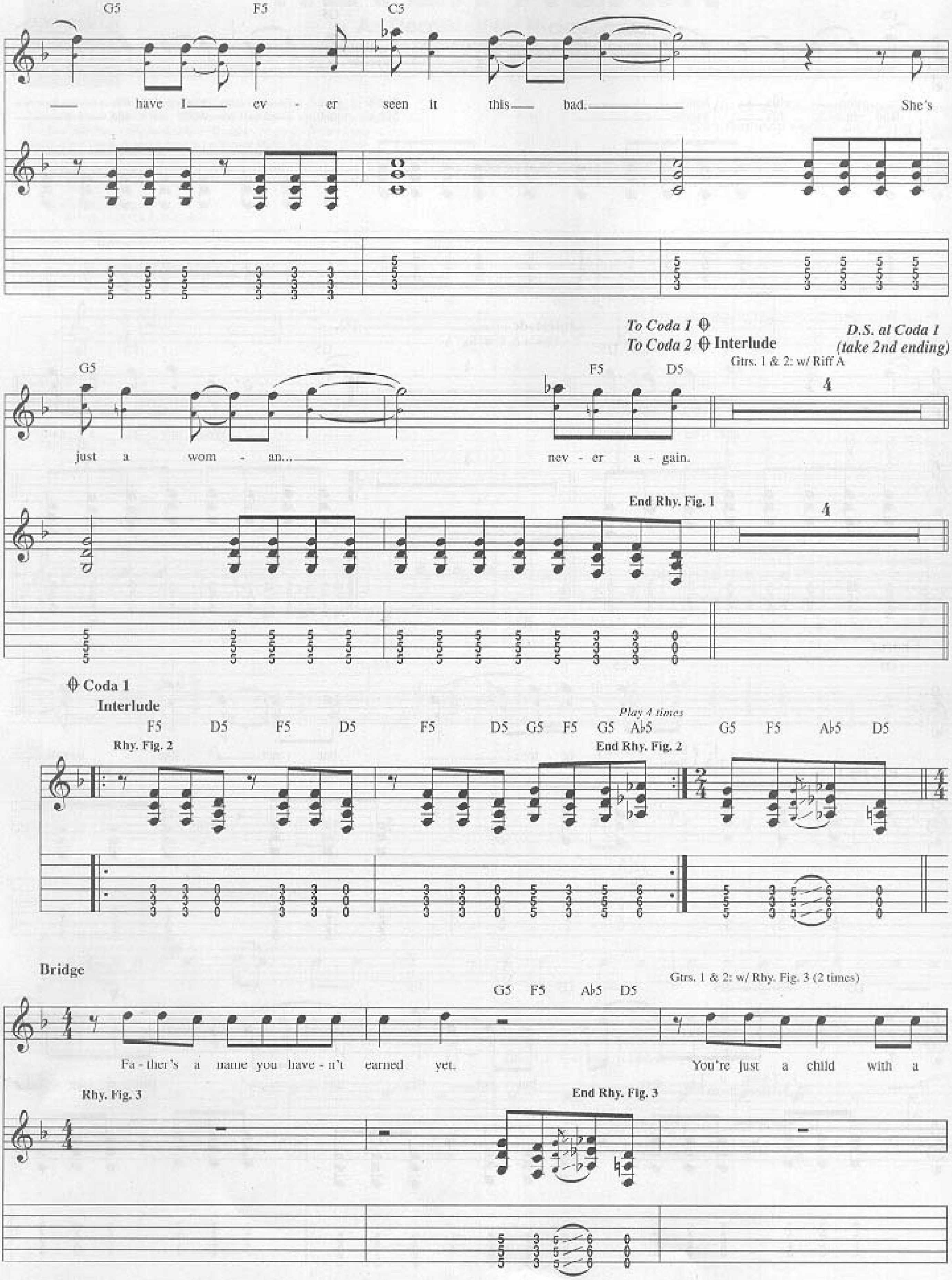
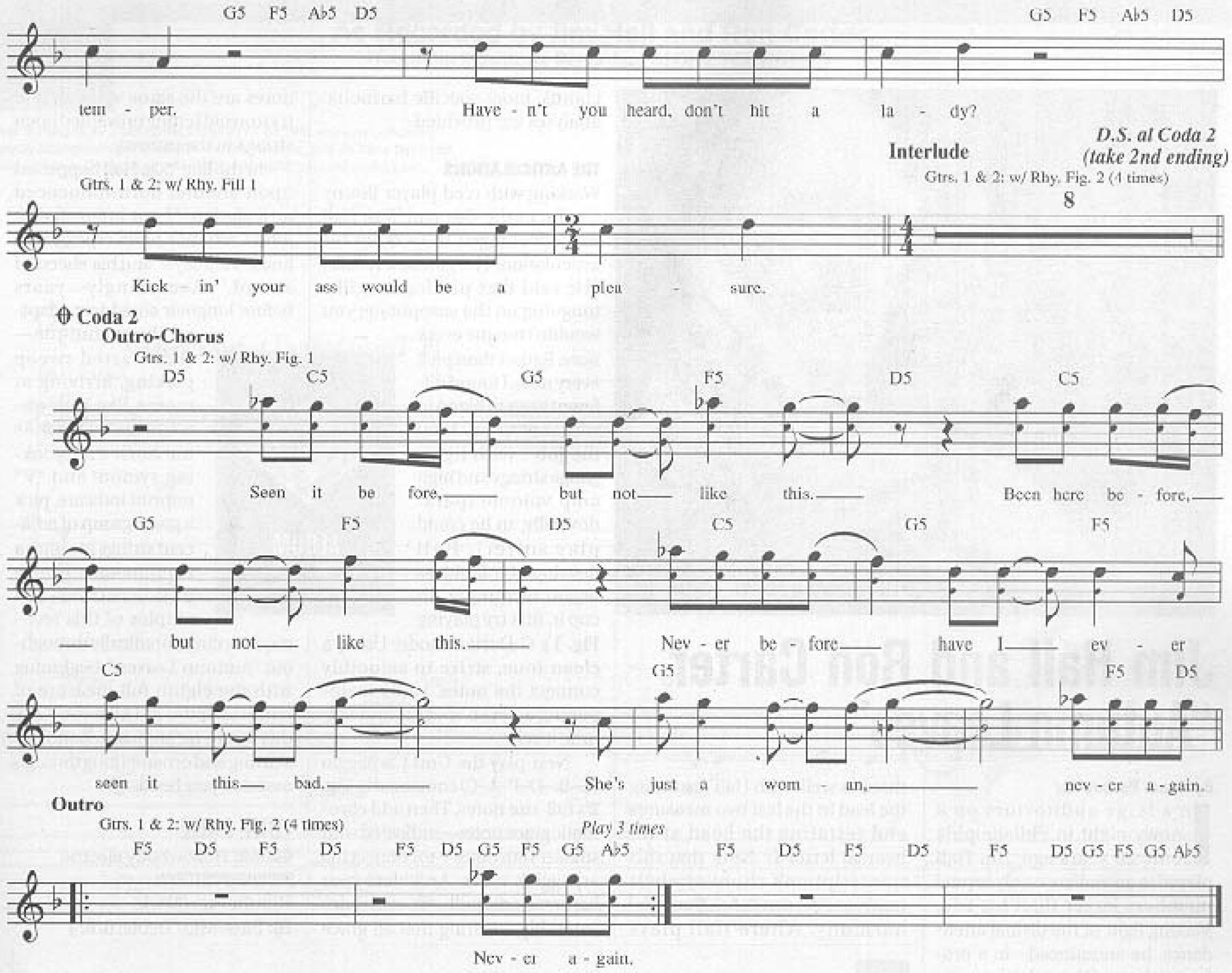

C5
G5
ing his hands. She's just a wom - an...
dead in his hands. She's just a wom - an...
Gtrs. 1 & 2
1.
Interlude
Gtrs. 1 & 2: w/ Riff A
F5 D5
4
2.
G5 F5
nev - er a - gain.
Well, nev - er a - gain.
Chorus
D5 C5 G5 F5
1. Been there
2.,3. Seen it
be - fore, but not like this.
Rhy. Fig. 1
D5 C5 G5 F5 D5 C5
1. Seen it
2.,3. Been there
be - fore, but not like this. Nev - er be - fore

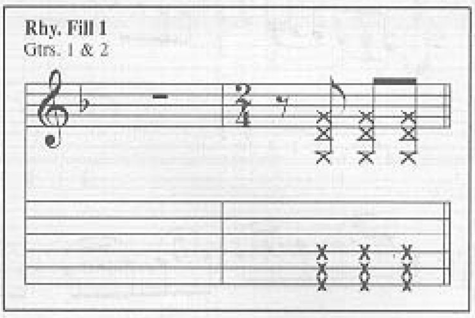
Never Again



G5 F5 C5
have I ev - er seen it this bad. She's
To Coda 1 ⊕
To Coda 2 ⊕ Interlude
D.S. al Coda 1
(take 2nd ending)
Gtrs. 1 & 2: w/ Riff A
G5 F5 D5
just a wom - an... nev - er a - gain.
End Rhy. Fig. 1
⊕ Coda 1
Interlude
F5 D5 F5 D5 F5 D5 G5 F5 G5 A♭5 G5 F5 A♭5 D5
Play 4 times
Rhy. Fig. 2
End Rhy. Fig. 2
Bridge
G5 F5 A♭5 D5
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
Fa - ther's a name you have - n't earned yet. You're just a child with a
Rhy. Fig. 3
End Rhy. Fig. 3

Never Again

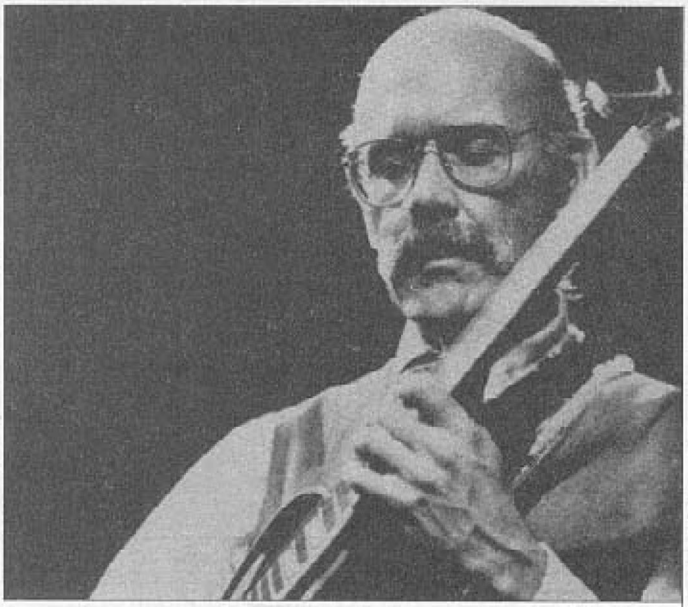




Additional Lyrics

3. Just tell the nurse you slipped and fell.
   It starts to sting as it starts to swell.
   She looks at you, she wants the truth.
   It's right out there in the waiting room with those hands,
   Lookin' just as sweet as he can, never again.

4. He's drunk again, it's time to fight,
   Same old shit, just on a different night.
   She grabs the gun, she's had enough.
   Tonight she'll find out how f***in' tough is this man.
   Pulls the trigger fast as she can, never again.



Jim Hall and Ron Carter "Autumn Leaves"

By Adam Perlmutter

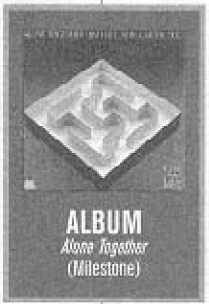
In a large auditorium on a snowy night in Philadelphia some 20 years ago, Jim Hall played to an audience only several members larger than his trio. Making light of the dismal attendance, he announced—in a professorial tone, "Ah, a selective audience." Hall, a select plectrist, has crafted his witty jazz for five decades now. He's supported luminaries like Ella Fitzgerald and Sonny Rollins and now works—with DigiTech Whammy pedal at toe—with younger cats like Greg Osby and Christian McBride. Hall's spare stylings are best enjoyed in intimate settings, though; his duet recordings with pianist Bill Evans (*Intermodulation* and *Undercurrent*) and bassist Ron Carter (*Alone Together*, among others) are stunning. Let's check out "Autumn Leaves," from the latter CD, recorded at New York's Playboy Club in 1972.

THE FORM

"Autumn Leaves," played here in the key of G minor, occupies a 32-measure song form. After stating the head (melody) at a moderate tempo, Hall solos for three choruses (B1–B3), each one mounting in vigor. Carter then takes three as well, with Hall resuming the lead in the last two measures and restating the head at rehearsal letter D. Note that this transcription's chord symbols represent the song's fundamental harmony. Where Hall plays chords, more specific harmonic analyses are provided.

THE ARTICULATIONS

Working with reed player Jimmy Giuffre in the '50s and '60s, Hall was encouraged to work on his articulation. The guitarist recalls, "He said that picking was like tonguing on the saxophone; you wouldn't tongue every note. Rather than pick every note, I found different ways to blend in with Jimmy and keep the job." With light-gauge strings and high amp volume (paradoxically, so he could play softer), Hall developed a faultless legato technique. To cop it, first try playing **Fig. 1**'s G Dorian mode. Using a clean tone, strive to smoothly connect the notes, while maintaining an even spacing and volume level.



Next play the Gm11 arpeggio (G–B♭–D–F–A–C) contained in **Fig. 2**'s full-size notes. Then add chromatic grace notes—indicated with smaller 16th notes—to connect the arpeggio's tones. Articulate your hammer-ons, pull-offs, and slides smoothly, insuring that all grace notes are the same volume, and try to avoid hitting unwanted open strings in the process.

In the late '50s, Hall happened upon another horn-influenced articulation. "I got interested in John Coltrane's rapid arpeggiated lines," Hall says, "and his 'sheets of sound.'" Accordingly—years before longhair shredders adapted the technique—Hall started sweep picking, arriving at moves like that encountered in **Fig. 3**. As the horseshoe-looking symbol and "V" imprint indicate, pick a given group of adjacent strings in either a continuous upstroke or downstroke. Examples of this technique occur sporadically throughout "Autumn Leaves," beginning with the eighth full measure of rehearsal letter A. Once you have this legato technique in hand, try slurring and ornamenting through assorted jazz heads.

TONE ZONE

GUITAR: Hollowbody electric
PICKUP/POSITION: Humbucker/Neck
EQ: Bass/Mid/Treble: 6/6/4

Fig. 1

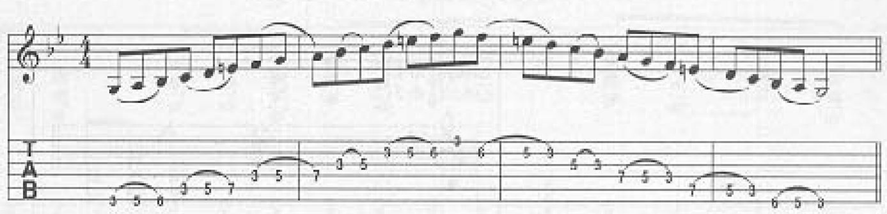


Fig. 2

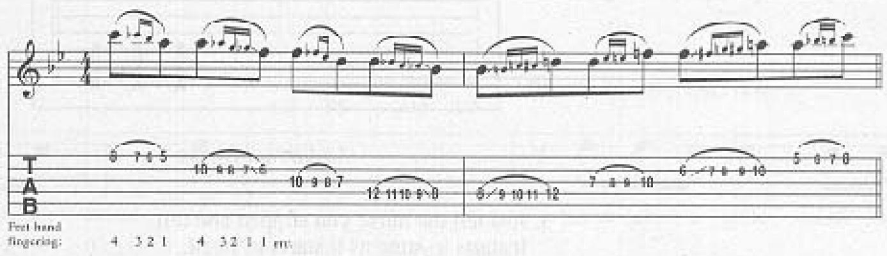
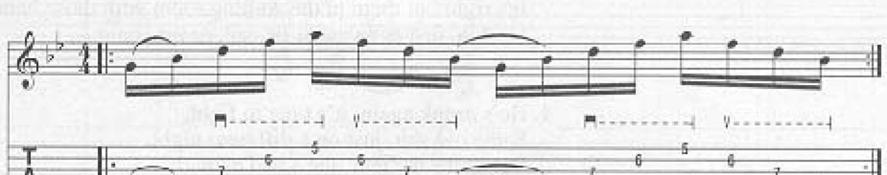


Fig. 3



AUTUMN LEAVES

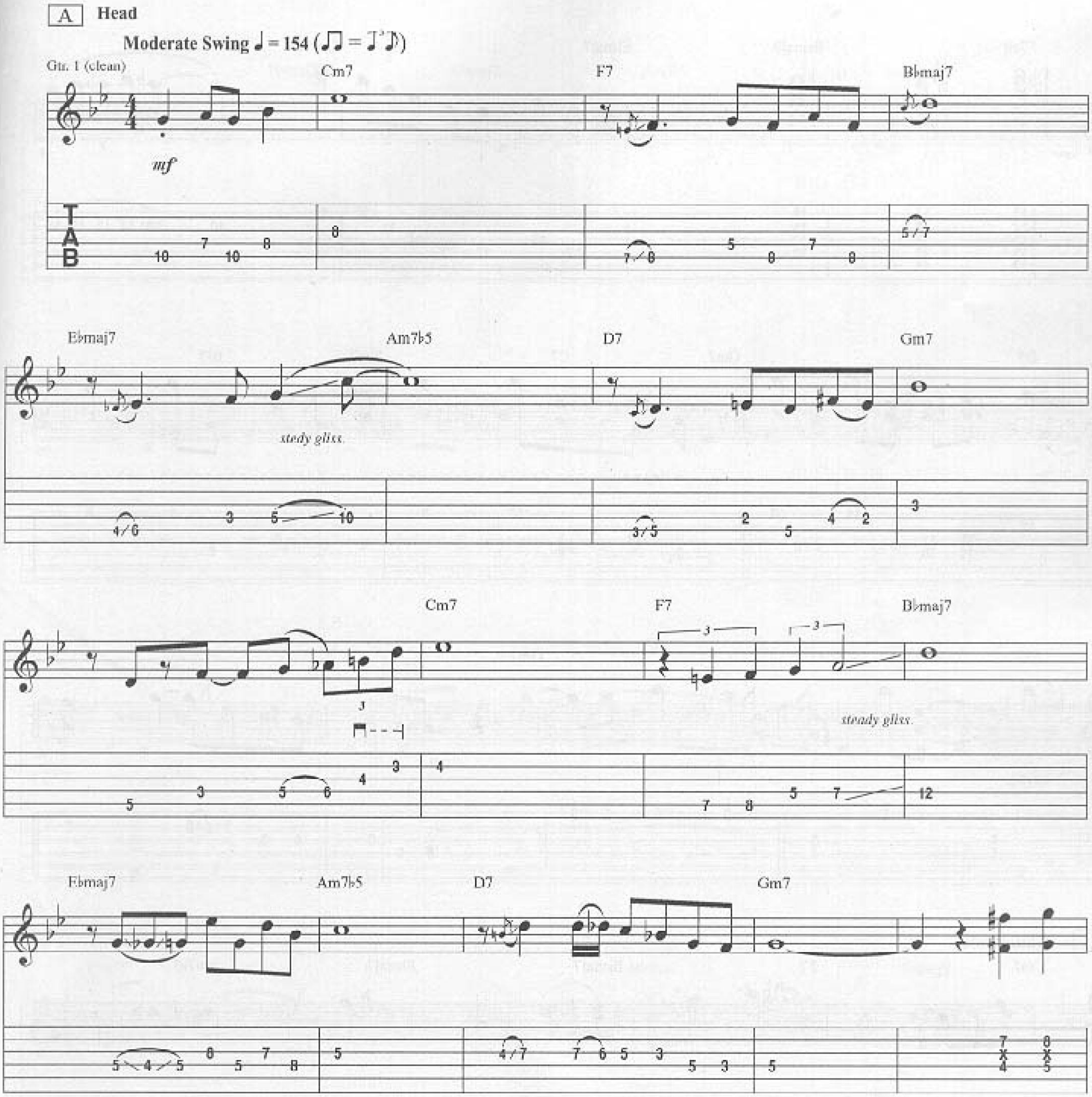
As Recorded by Jim Hall and Ron Carter

(From the Milestone Recording ALONE TOGETHER)

Jazz Standards for Solo Guitar (00699277, $17.95) contains lush chord-melody arrangements with tab for "Autumn Leaves" and 34 more top tunes. Contact Music Dispatch to order (800-637-2852, *musicdispatch.com*).

English lyric by Johnny Mercer
French lyric by Jacques Prevert
Music by Joseph Kosma

Transcribed by Adam Perlmutter



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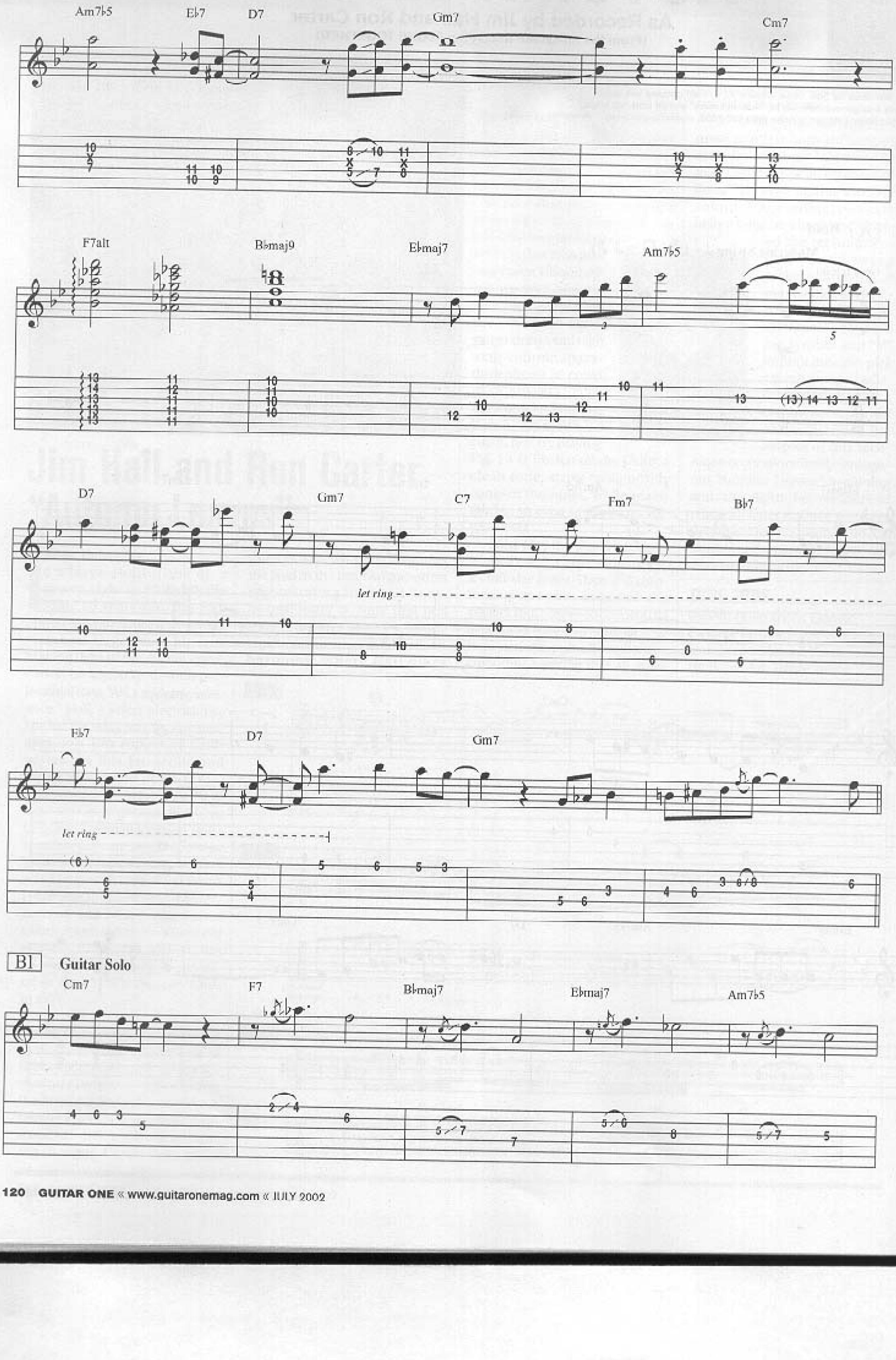
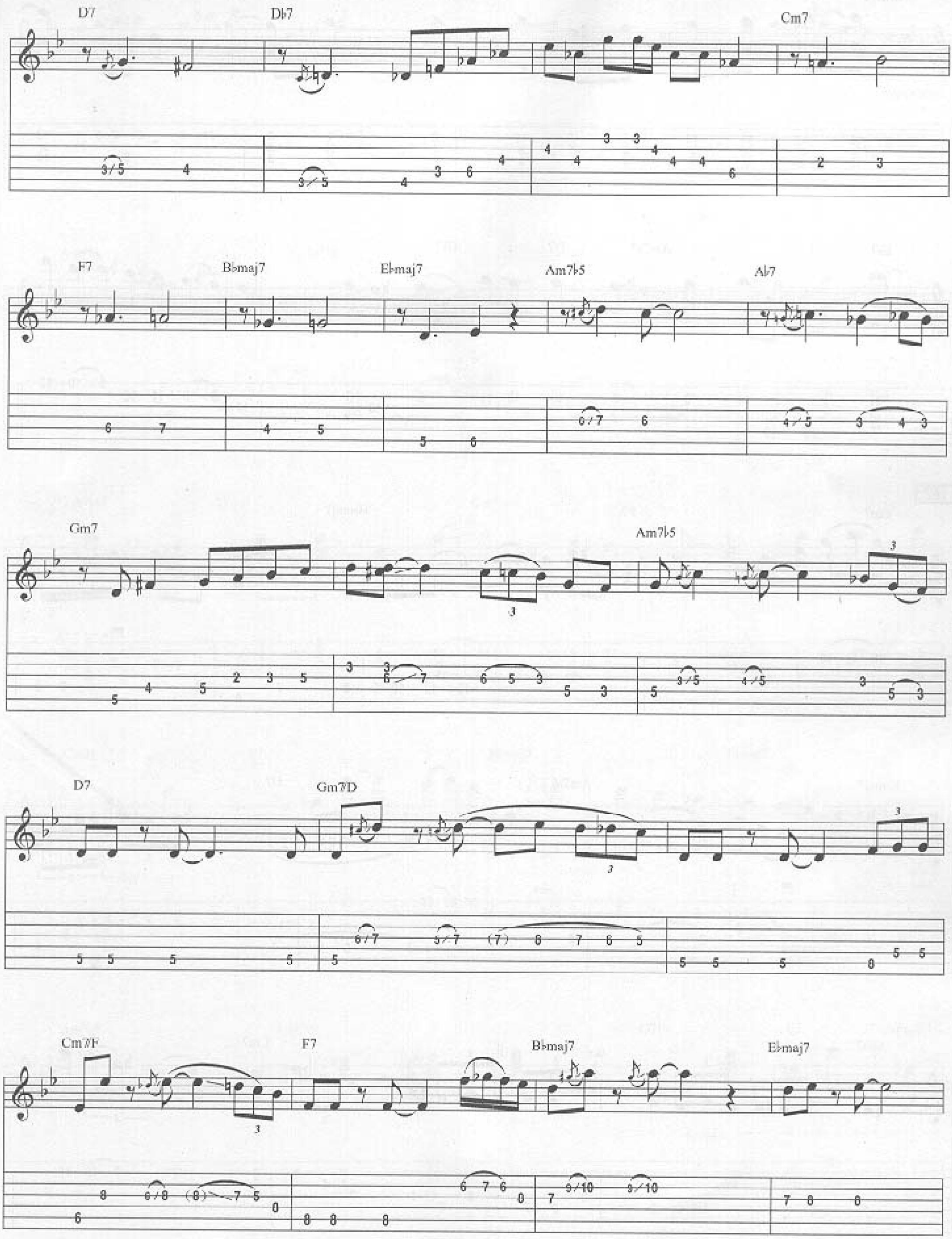
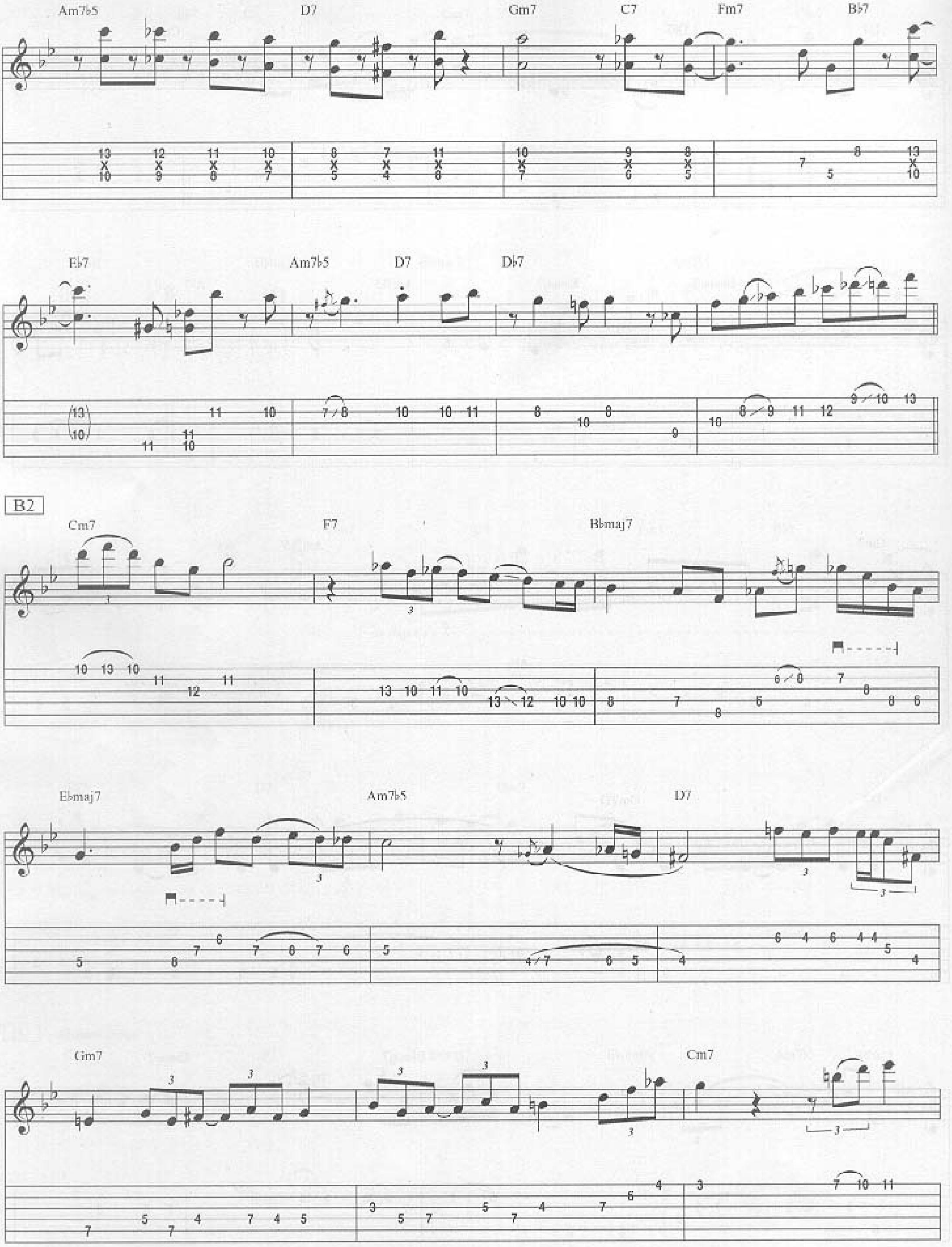
Autumn Leaves



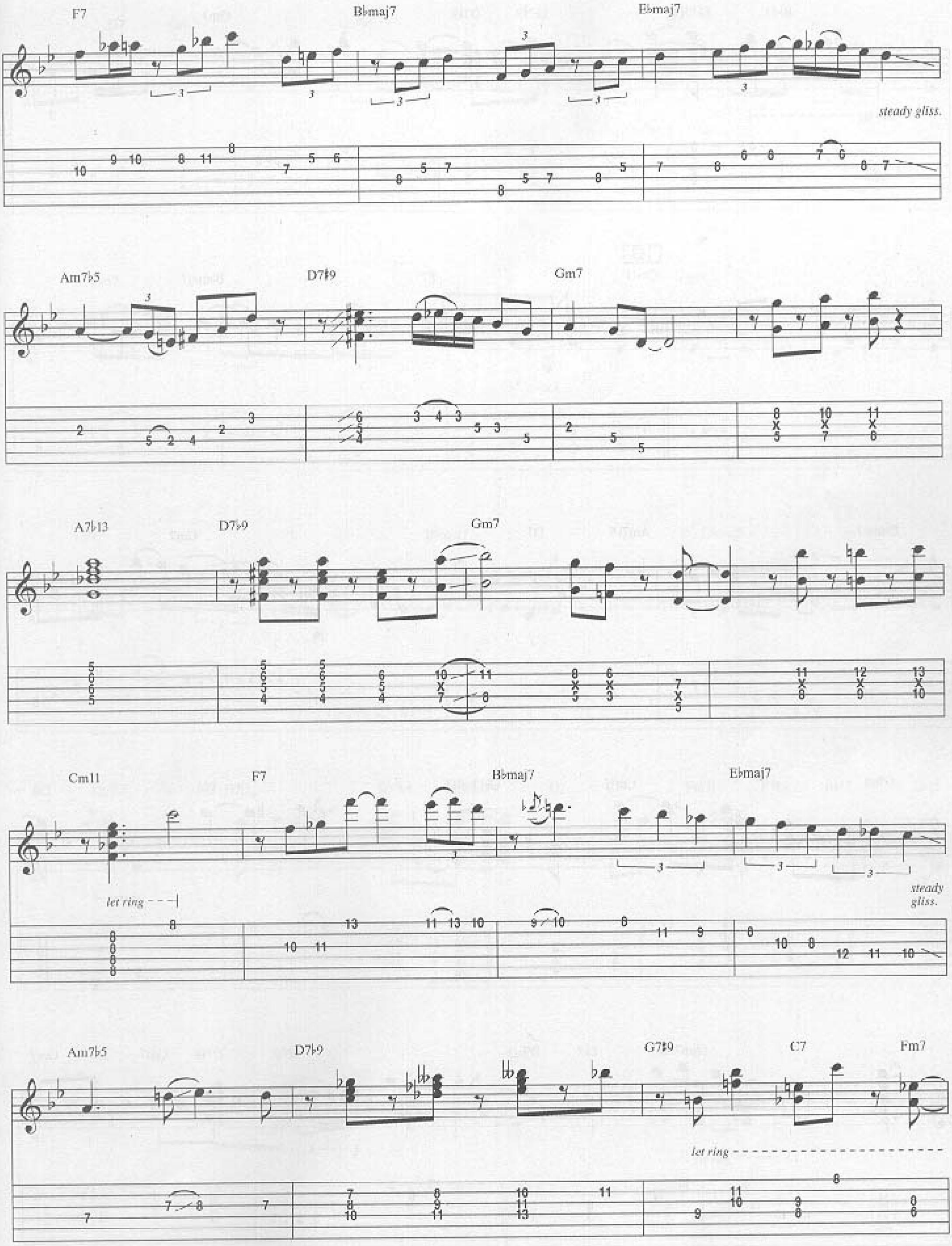
Autumn Leaves



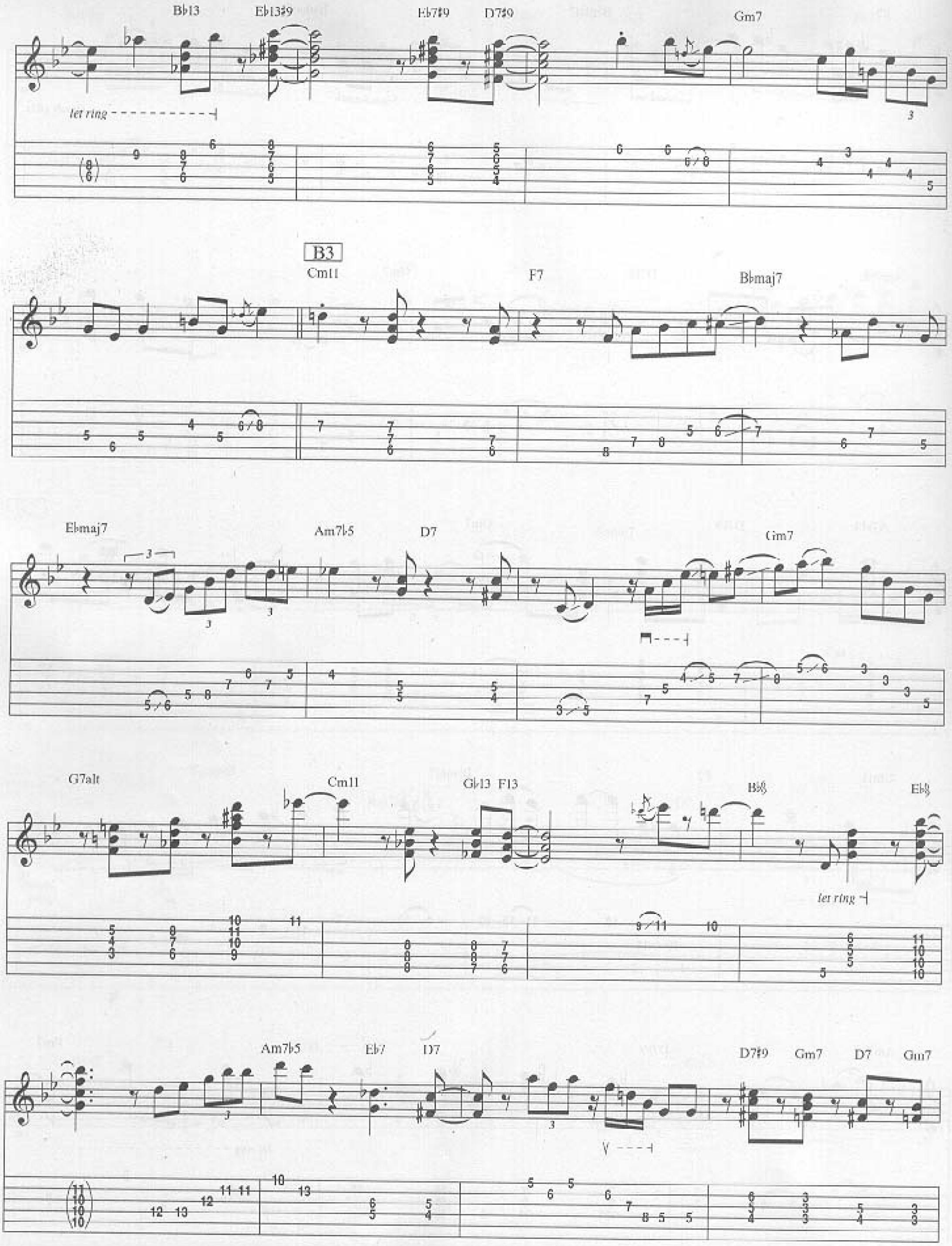
Autumn Leaves

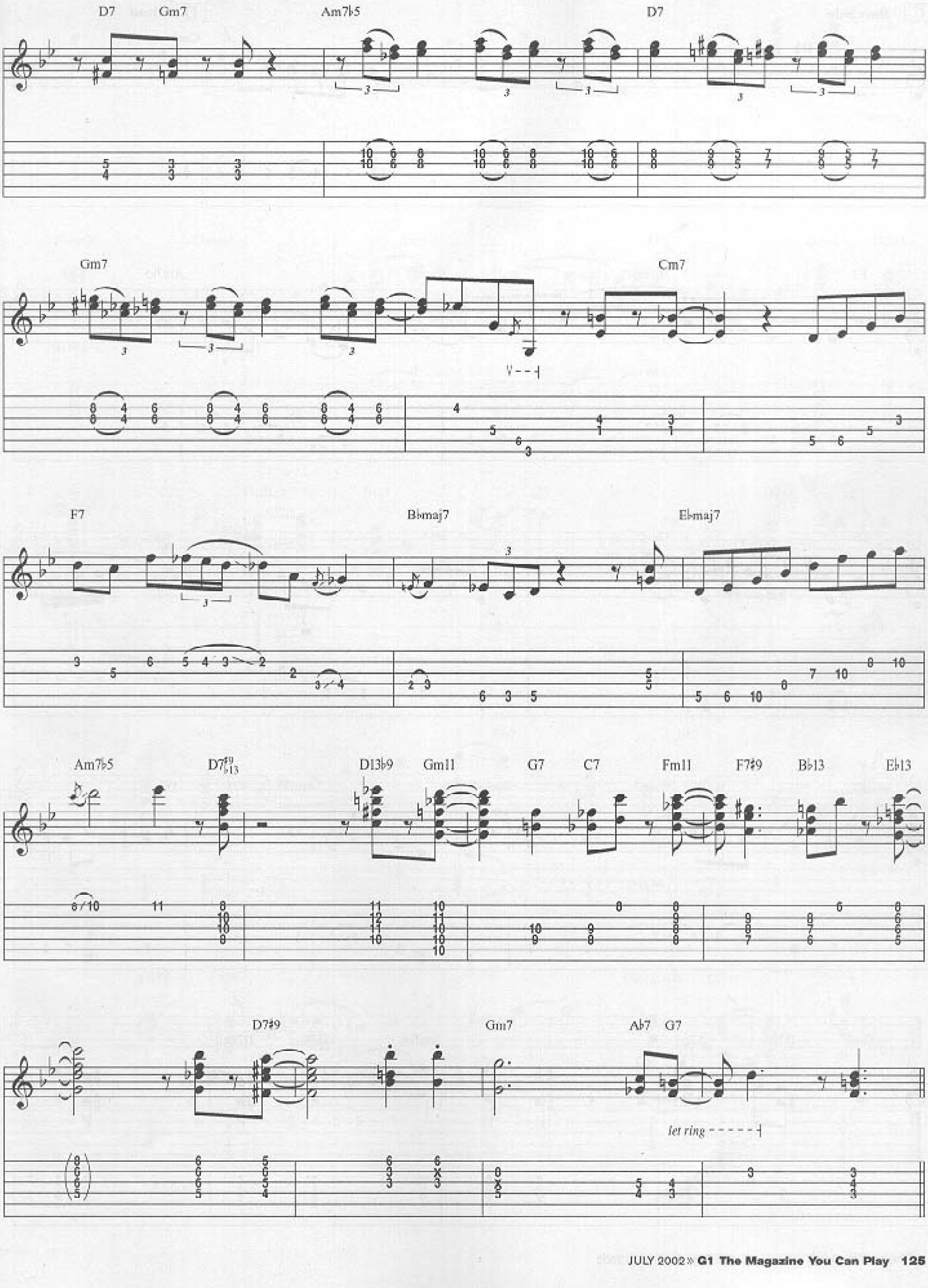


Autumn Leaves

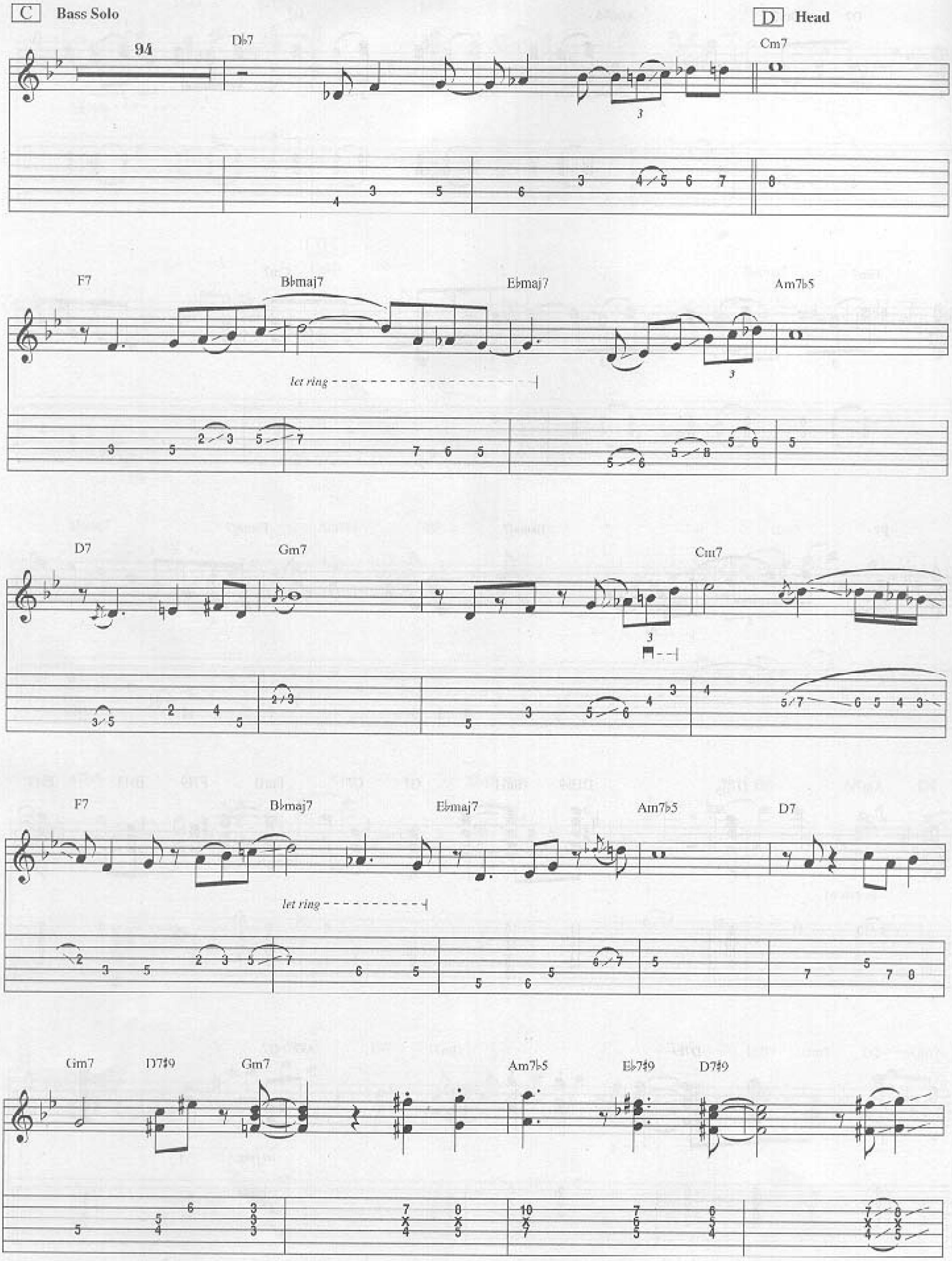


Autumn Leaves

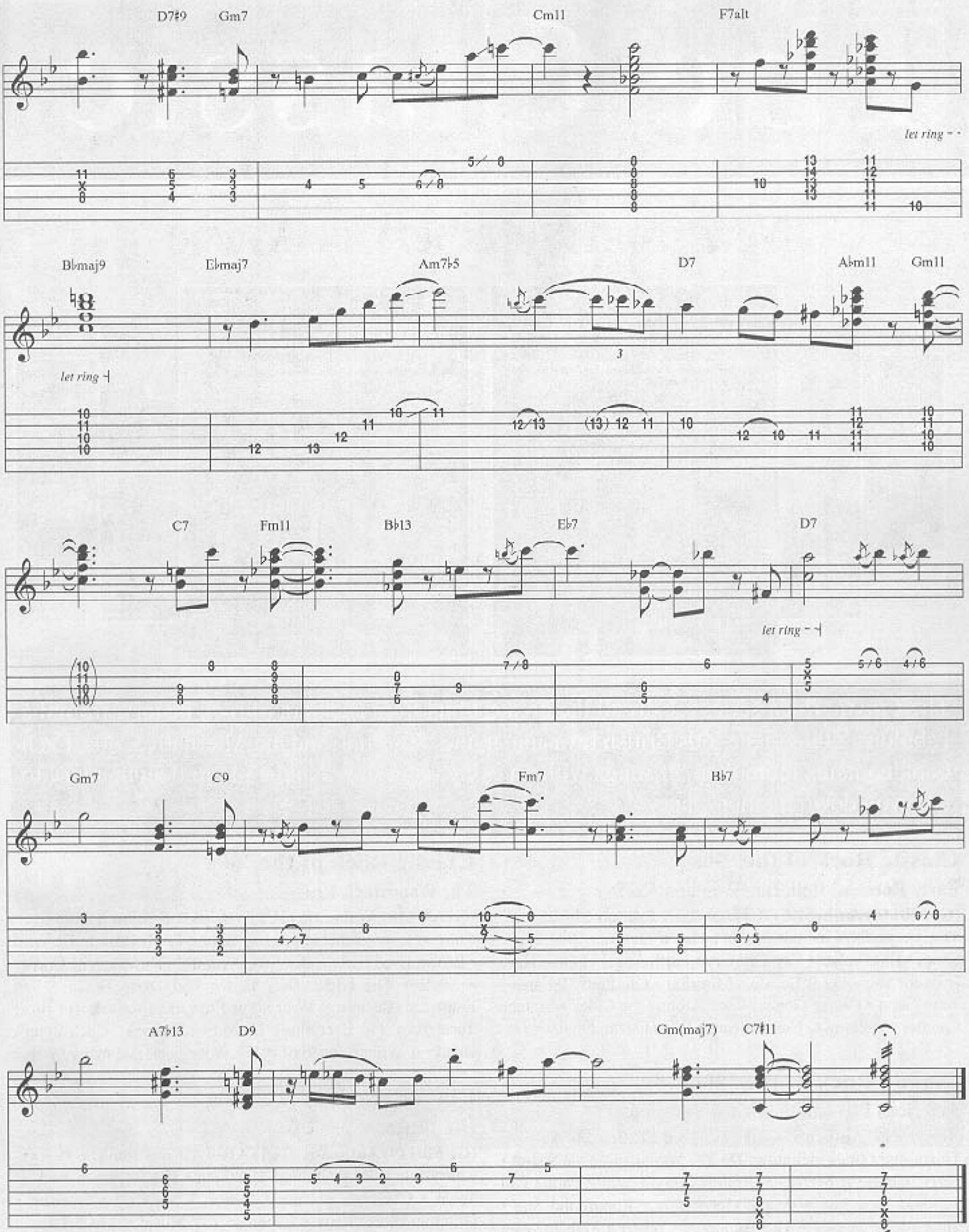



D7
Gm7
Am7♭5
D7
Gm7
Cm7
F7
B♭maj7
E♭maj7
Am7♭5
D7♯9♭13
D13♭9
Gm11
G7
C7
Fm11
F7♯9
B♭13
E♭13
D7♯9
Gm7
A♭7
G7
let ring

Autumn Leaves



Autumn Leaves



*Rapidly strike strings near bridge with pick-hand index finger.

Earshot "Get Away"

By Chris O'Byrne

Sitting within earshot of our transcriber extraordinaire, Adam Perlmutter, I have the privilege of hearing each month's songs several times through. This exposure puts me at high risk for getting songs stuck in my head, and though I'm able to tune out most tracks, a few riffs and melodies always manage to seep through the cracks of my cubicle and penetrate the porous membrane of my eardrum. From there, it's a short trip to the Repeat button in my brain.

This month, Earshot's "Get Away" finagled its way into my psyche with its rhythmically creative riffing and spacey guitar lines, and I've been tormented ever since. Don't get me wrong, I like the song—it's just that I can't seem to get it out of my noggin. Having tried everything short of slamming my head into a wall, I decided to pull some reverse psychology, and overexpose myself to "Get Away." Here then, I make a final attempt to make it go away—by passing the infectious rocker on to you.

OCTAVE SHOTS

Riff A plants a slow-burning seed with descending octaves on the 6th and 4th strings. Try playing each octave set with your index finger on the 6th string and your middle finger on the 4th string, or with your middle and ring fingers, respectively. As there's no palm mute to dampen the strings, try strumming each set with upstrokes so that your follow-through does not sound the top three strings. Use the underside of whatever finger you have on the 6th string to mute the 5th string. Though there's no distinct slide between the octaves, allow for string noise on the 6th and 4th strings as you descend positions to capture the flavor of the riff.

ALBUM
Letting Go
(Warner Bros.)

Octaves rear their heads again in the pre-chorus with Riff C, and suggest the G harmonic minor scale (G–A–B♭–C–D–E♭–F♯). This time, play them with all downstrokes, and use the requisite palm mute to dampen the unfretted strings. Strumming 16th notes, play each of the four octaves three times before finishing up with the open D5 and first-fret E♭5 chords on the final beat of the measure. Note the string arrangement for Gtr. 3 in this section as a G minor triad in 10th position.

CHAOTIC NOODLE CHOPS

In order to fill space between vocal lines, Gtr. 2 engages in some techno-trippy noodling in 7th position. Because the individual notes of these delay-ridden phrases are a bit murky, don't worry about reproducing them note for note. Instead, try ad-libbing a few of your own phrases using the transcription as a guide. Drawing from the D Mixolydian scale in **Fig. 1**, with the occasional minor 3rd (F), focus on the notes on the top three strings, and especially those on the seventh and eighth frets. Try using wide intervals like 4ths and ♭5ths to lend a more modern sound, and make sure to dig in and accent the notes on the high E string. Also, palm muting some notes while letting others ring will heighten the choppy effect of the delay.

Most of these phrases fly by in 16th and 32nd notes; though these rhythms may be difficult to sort out, strive more for overall texture and noise than precise rhythmic execution as you begin improvising. And don't worry about being a bit sloppy—that's what delay is for!

CATCHY CHORUS

After the pre-chorus' build, Gtr. 1 unleashes the hurtling chorus riff (Rhy. Fig. 2) that functions as the song's sharpest hook. Fret the single-finger C5 and D5 barre chords with your index and ring fingers, respectively, and slide into the E♭5 with your ring finger. After striking the open D string on the first downbeat, pay close attention to the rhythm of the pull-offs: each barre chord pulls off to the open D string in an eighth-note rhythm except for the second C5 chord, which pulls off as a 16th note. Take the first measure of the chorus slowly, and count eighth notes to see where the chords land. Make sure that you pull off hard enough to crisply sound each open D string. In the fourth and eighth measures, jump down to the B♭5 at the eighth fret with your index finger.

TONE ZONE

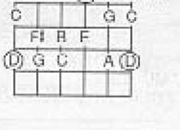
GUITAR 1: Solidbody
PICKUP: Humbucker/Bridge
GAIN: 6–8
EQ: Bass/Mid/Treble: 6/8/4

GUITAR 2: Solidbody
PICKUP: Humbucker/Bridge
Gain: 4–6
EQ: Bass/Mid/Treble: 4/6/8

EFFECTS: Delay (delay time: set to match quarter-note tempo; repeats: moderate)

Fig. 1

D Mixolydian



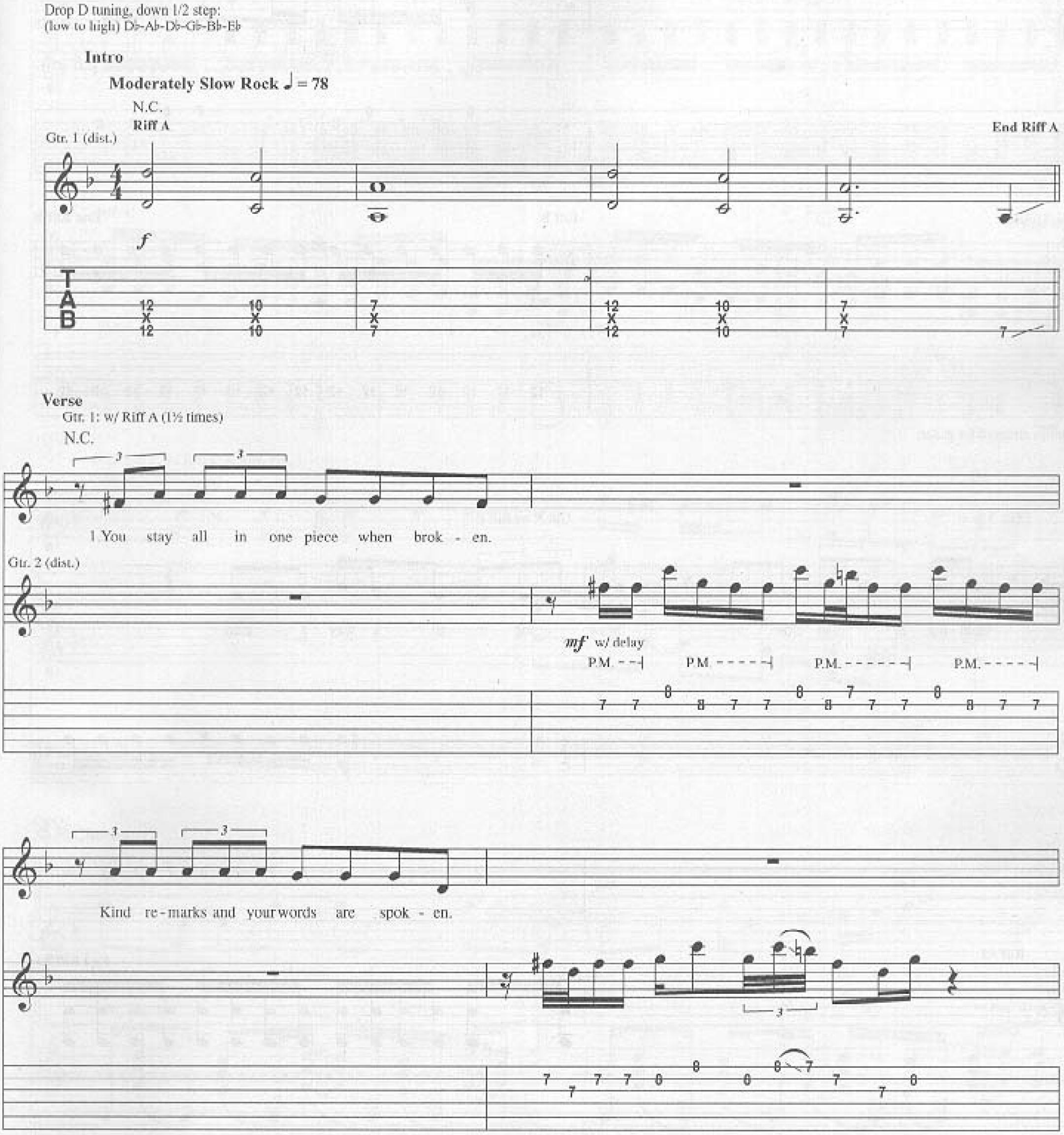
JAMES PATRICK COOPER

GET AWAY

As Recorded by Earshot

(From the Warner Bros. Recording LETTING GO)

Transcribed by Adam Perlmutter | *Written by William Martin/Guy Couturier/Ludovic Kohler*



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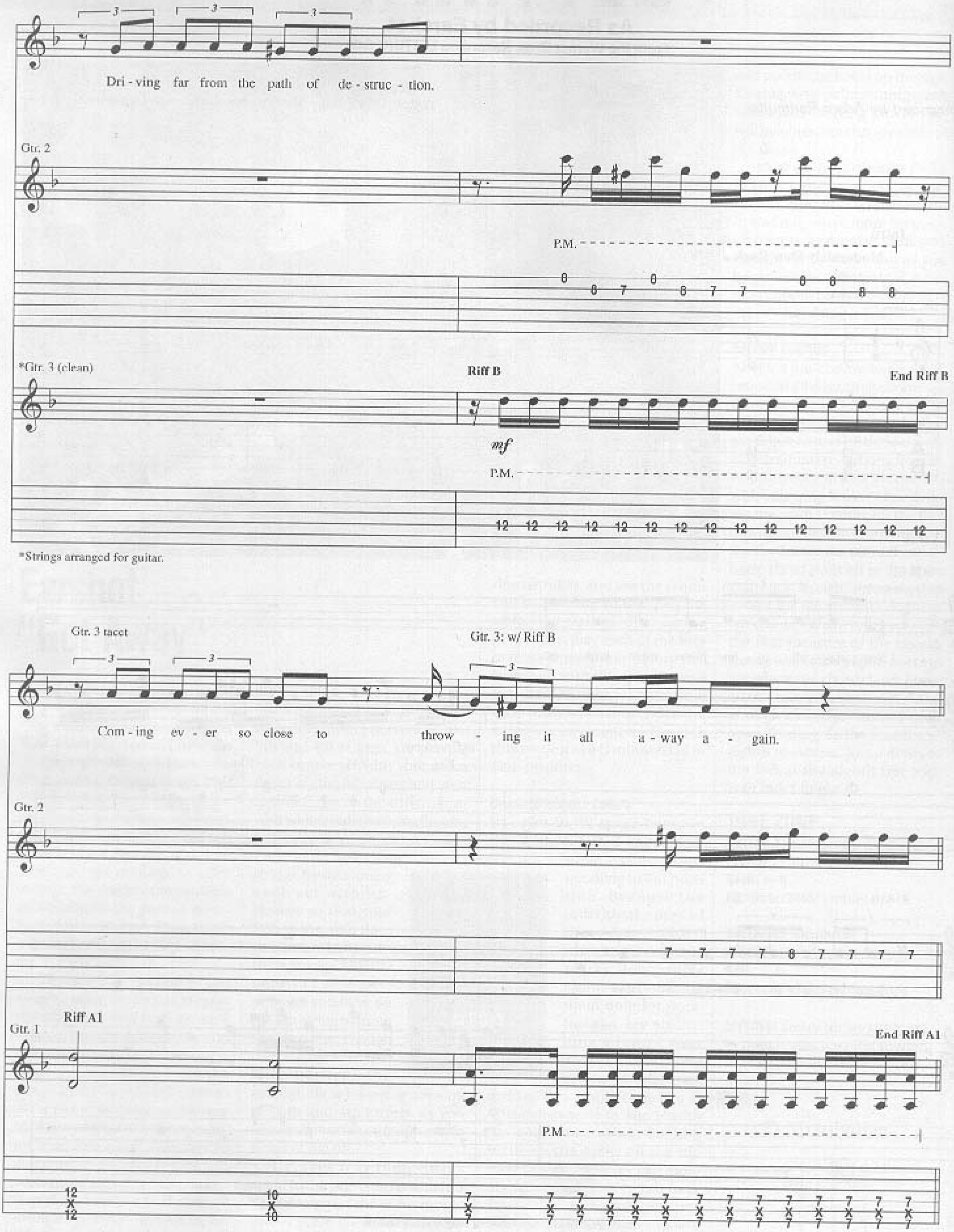
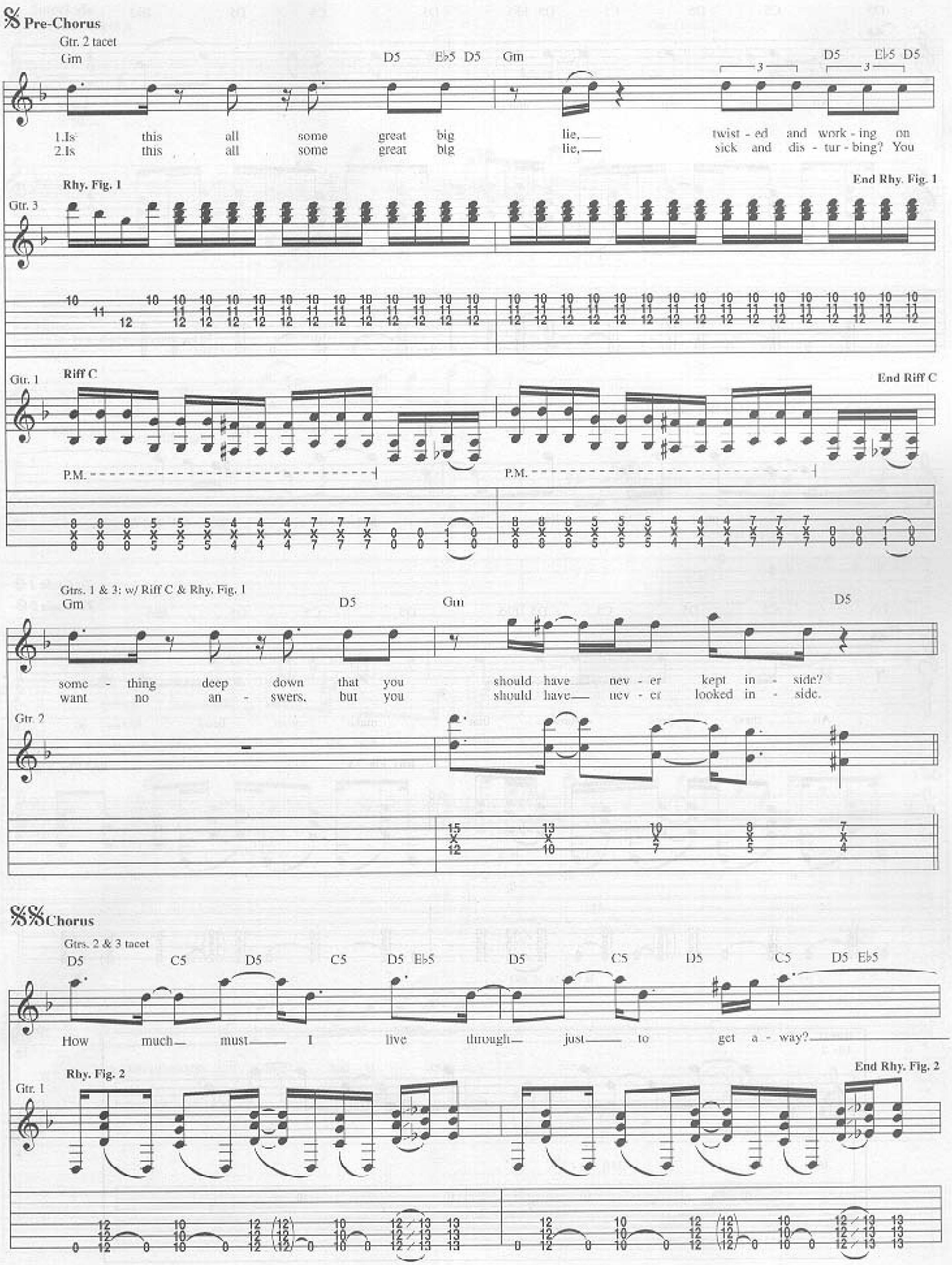
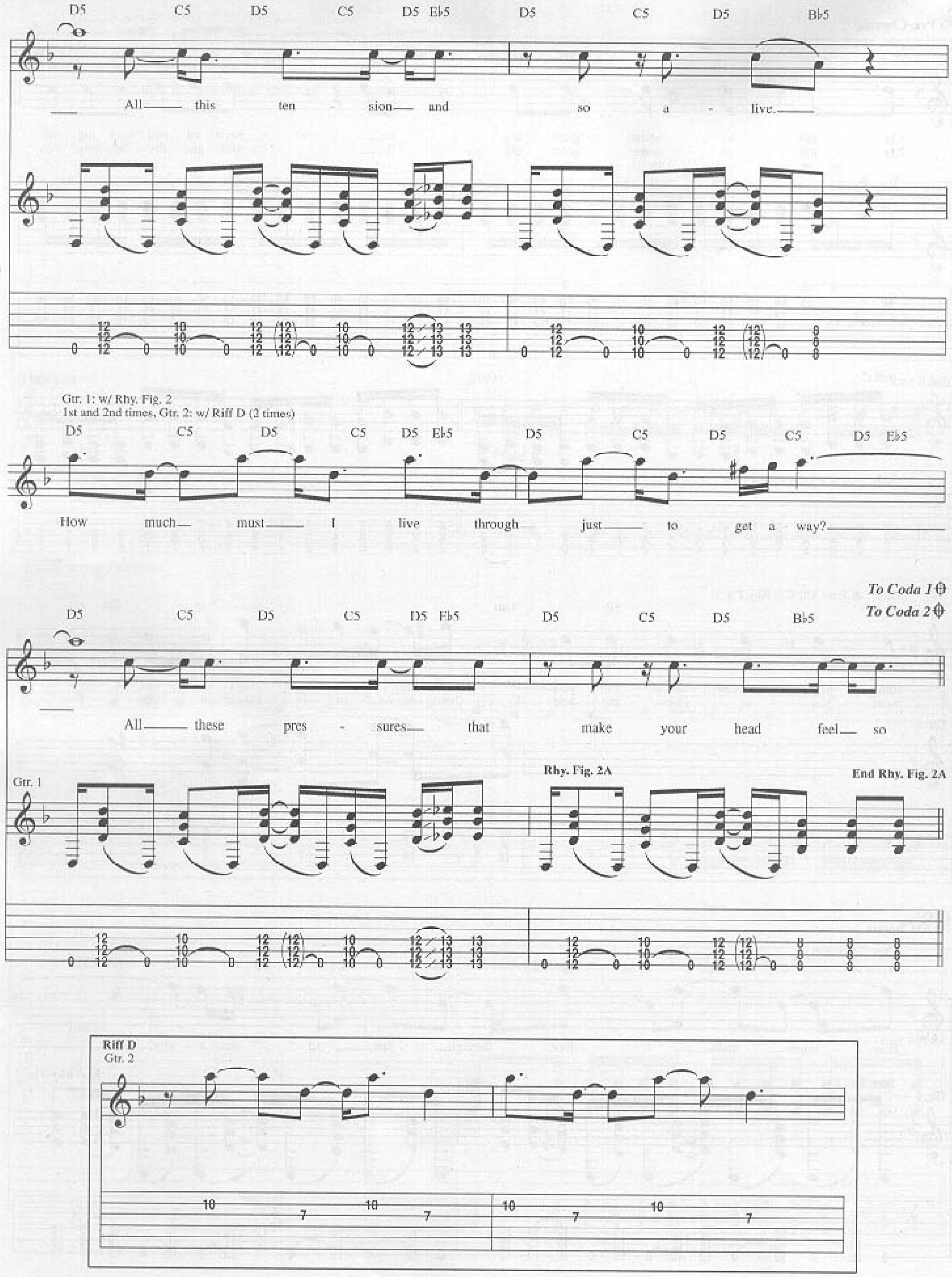
Get Away

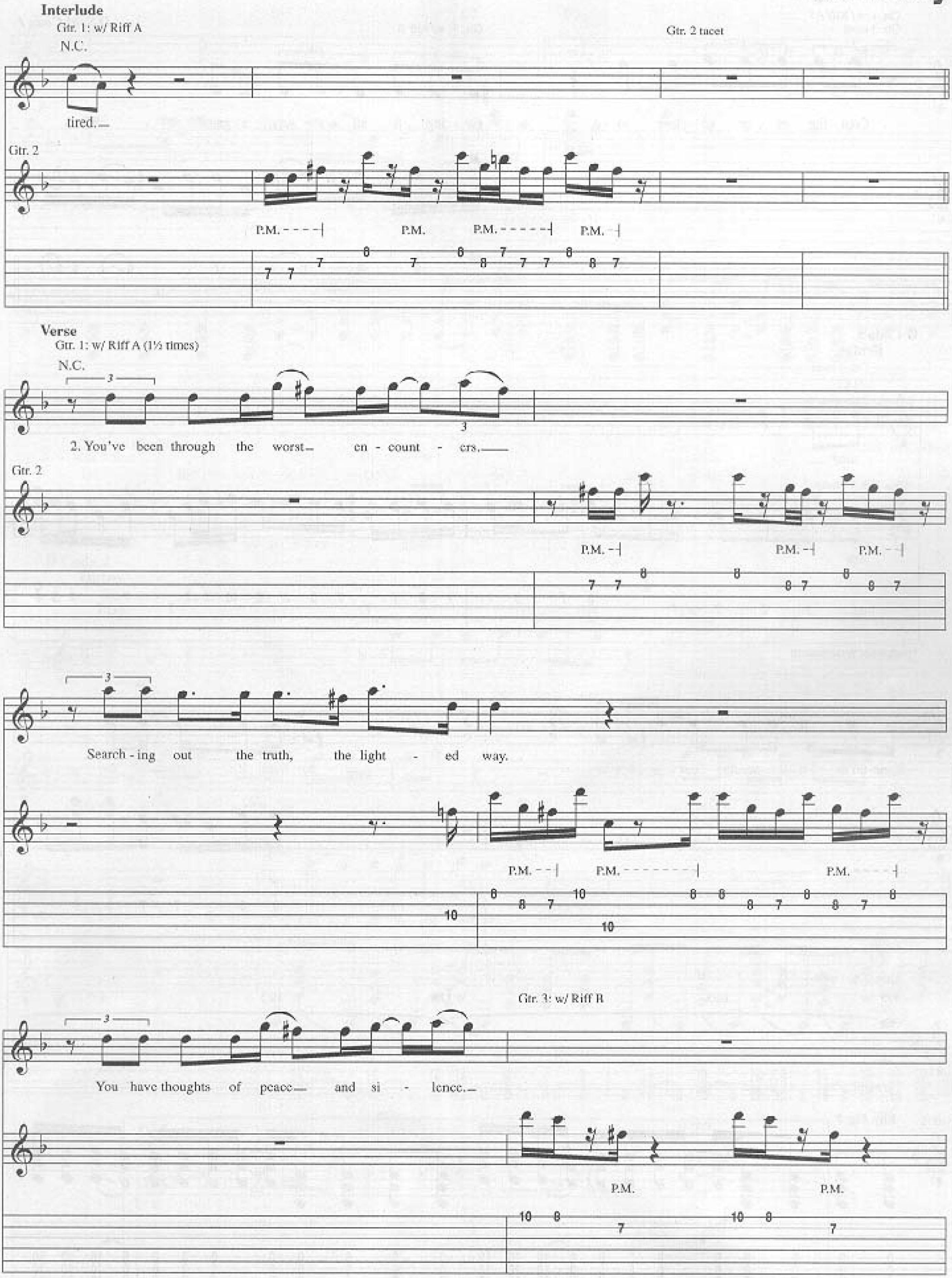

Dri - ving far from the path of de - struc - tion.
Gtr. 2
P.M.
*Gtr. 3 (clean)
Riff B
End Riff B
mf
P.M.
*Strings arranged for guitar.
Gtr. 3 tacet
Gtr. 3: w/ Riff B
Com - ing ev - er so close to throw - ing it all a - way a - gain.
Gtr. 2
Riff A1
Gtr. 1
End Riff A1
P.M.


Pre-Chorus
Gtr. 2 tacet
Gm D5 Eb5 D5 Gm D5 Eb5 D5
1.Is this all some great big lie, twist - ed and work - ing on
2.Is this all some great big lie, sick and dis - tur - bing? You
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 3
Gtr. 1
Riff C
End Riff C
P.M.
Gtrs. 1 & 3: w/ Riff C & Rhy. Fig. 1
Gm D5 Gm D5
some - thing deep down that you should have nev - er kept in - side?
want no an - swers, but you should have nev - er looked in - side.
Gtr. 2
Chorus
Gtrs. 2 & 3 tacet
D5 C5 D5 C5 D5 Eb5 D5 C5 D5 C5 D5 Eb5
How much must I live through just to get a - way?
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1

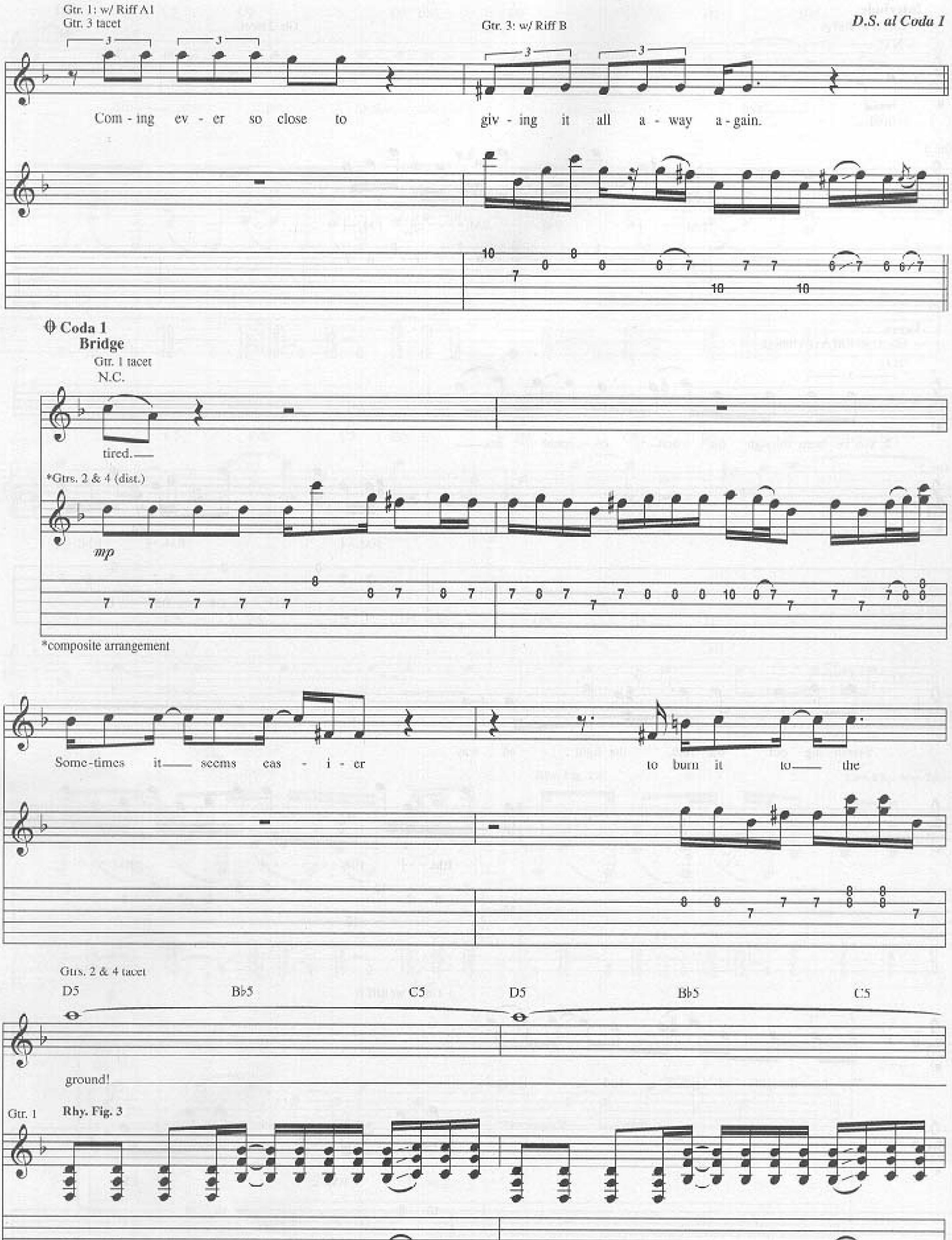
Get Away



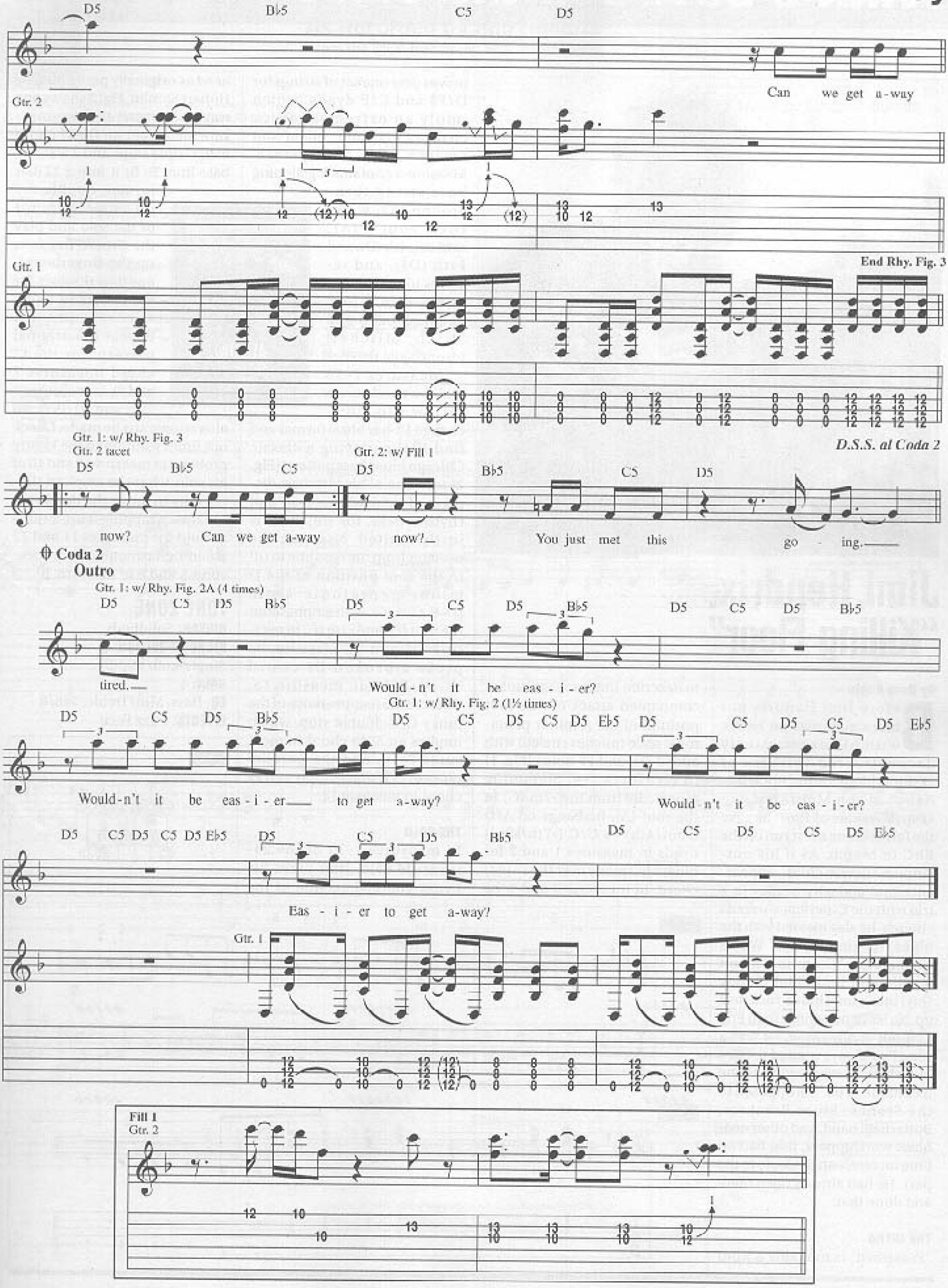
D5 C5 D5 C5 D5 E♭5 D5 C5 D5 B♭5
All this ten - sion and so a - live.
Gtr. 1: w/ Rhy. Fig. 2
1st and 2nd times, Gtr. 2: w/ Riff D (2 times)
D5 C5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5 E♭5
How much must I live through just to get a way?
To Coda 1
To Coda 2
D5 C5 D5 C5 D5 E♭5 D5 C5 D5 B♭5
All these pres - sures that make your head feel so
Gtr. 1
Rhy. Fig. 2A
End Rhy. Fig. 2A
Riff D
Gtr. 2


Interlude
Gtr. 1: w/ Riff A
N.C.
tired.
Gtr. 2 tacet
Gtr. 2
P.M.
Verse
Gtr. 1: w/ Riff A (1½ times)
N.C.
2. You've been through the worst en - count - ers.
Gtr. 2
Search - ing out the truth, the light - ed way.
Gtr. 3: w/ Riff B
You have thoughts of peace and si - lence.

Get Away


Gtr. 1: w/ Riff A1
Gtr. 3 tacet
Gtr. 3: w/ Riff B
D.S. al Coda 1
Com - ing ev - er so close to giv - ing it all a - way a - gain.
Coda 1
Bridge
Gtr. 1 tacet
N.C.
tired.
*Gtrs. 2 & 4 (dist.)
mp
*composite arrangement
Some - times it seems eas - i - er to burn it to the
Gtrs. 2 & 4 tacet
D5
B♭5
C5
ground!
Gtr. 1
Rhy. Fig. 3

Get Away


Gtr. 2
Can we get a-way
Gtr. 1
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2 tacet
Gtr. 2: w/ Fill 1
now? Can we get a-way now!
You just met this go - ing.
D.S.S. al Coda 2
Coda 2
Outro
Gtr. 1: w/ Rhy. Fig. 2A (4 times)
tired.
Would - n't it be eas - i - er?
Gtr. 1: w/ Rhy. Fig. 2 (1½ times)
Would - n't it be eas - i - er to get a-way?
Would n't it be eas - i - er?
Eas - i - er to get a-way!
Fill 1

Tom Petty and the Heartbreakers "Refugee"

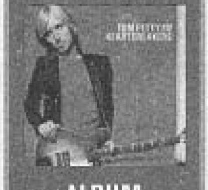
By Douglas Baldwin

Tom Petty and the Heartbreakers' arrival on the late '70s music scene couldn't have been better timed. They were simultaneously embraced by punks for their honest emotionalism and street-tough image, by New Wave rockers for their tight songs and '60s guitar jangle, and by heartland rockers for their great live performances and Petty's Neil Young-meets-Bob Dylan vocals. Yet Tom Petty and the Heartbreakers were no mere trendmongers; their sound reflected a true passion for all the shades of popular rock music as painted by the broad brush of Petty's brilliant songwriting.

THE FUNDAMENTAL STRUM

The tempo of "Refugee" is a classic rock groove of 116 beats per minute. To achieve the fundamental strum, set your metronome to this speed and count "one, two, three, four; one, two, three, four" with the click. Then, strum eighth notes using all downstrokes—one strum on each beat, and one strum in between each beat. Try strumming the opening F♯m chord accordingly to build your barre-chord chops. (For a primer on barre chords, see this month's Basic Training column on p. 168.) You'll use this strum for the verses and the bridge.

Every chord of "Refugee" falls neatly on the first or third beats of each measure, except for the A chord that falls on the "and" of the fourth beat in both the intro riff and the chorus. This kind of rhythmic anticipation, sometimes called a "push," adds drive to the otherwise foursquare chord changes. We'll discuss the intro riff later.



ALBUM
Damn the Torpedoes
(MCA)

Meanwhile, pay careful attention to the dynamics of the song. The intro should announce the song loud and clear. The verses should pull back significantly in volume, and the chorus and subsequent iterations of the intro (which are actually the same thing—hook-writers take note!) should be played with all the energy you can muster. Interestingly, volume has almost nothing to do with how far your arm swings from the strings. For soft strumming, let your pick float a bit between your fingers and skim across the strings. For greater volume, grip the pick more firmly and dig into the strings a bit harder.

THREE WAYS TO PLAY AN "A" CHORD

That "pushed" A chord has three possible fingerings, proving that there is always more than one way to pet the musical cat. The most common fingering would be the voicing shown in the arrangement and in **Fig. 1A**, with the first (index), second (middle), and third (ring) fingers crammed cozily together. In "Refugee," the alternate fingering shown in **Fig. 1B** is also useful; as it gives the second and third fingers less distance to travel when switching from an A chord to the open E chord. A third fingering, shown in **Fig. 1C**, is the venerable rock 'n' roll A shape, particularly useful when attacking the intro's part.

ATTACKING THE SONG'S SIGNATURE RIFF

As mentioned, "Refugee" is built upon a riff (a repetitive musical figure) that boils down to the chords F♯m, A, and E, shown in **Fig. 2**. Be sure to pare the strum back a bit; instead of the aforementioned eighth-note strums, begin on the F♯m chord with two firm quarter-note strums on beats 1 and 2. Let the second strum ring into the third beat, and then add the single notes F♯ (already part of the F♯m chord) and G♯, played on the 6th string. Fret the G♯ with your ring finger, squarely on beat 4. Then add the "pushed" A chord on the "and" of the fourth beat and let it ring into the second measure. On the second beat, strum another A chord, and finish up the riff with a couple of E chords strummed on the third and fourth beats.

Fig. 1A

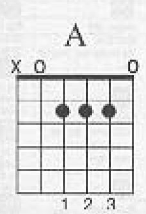


Fig. 1B

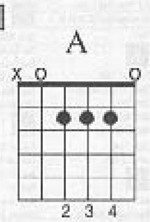


Fig. 1C

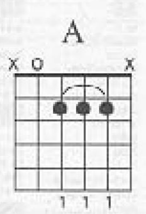
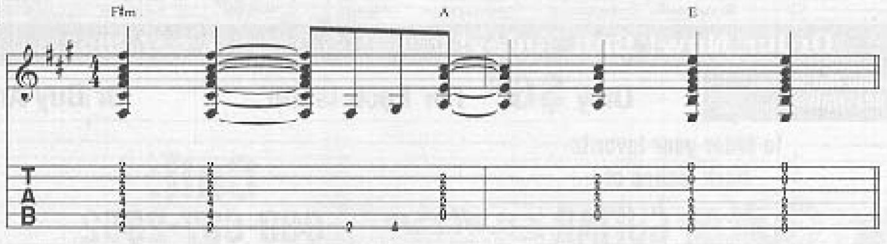


Fig. 2



REFUGEE

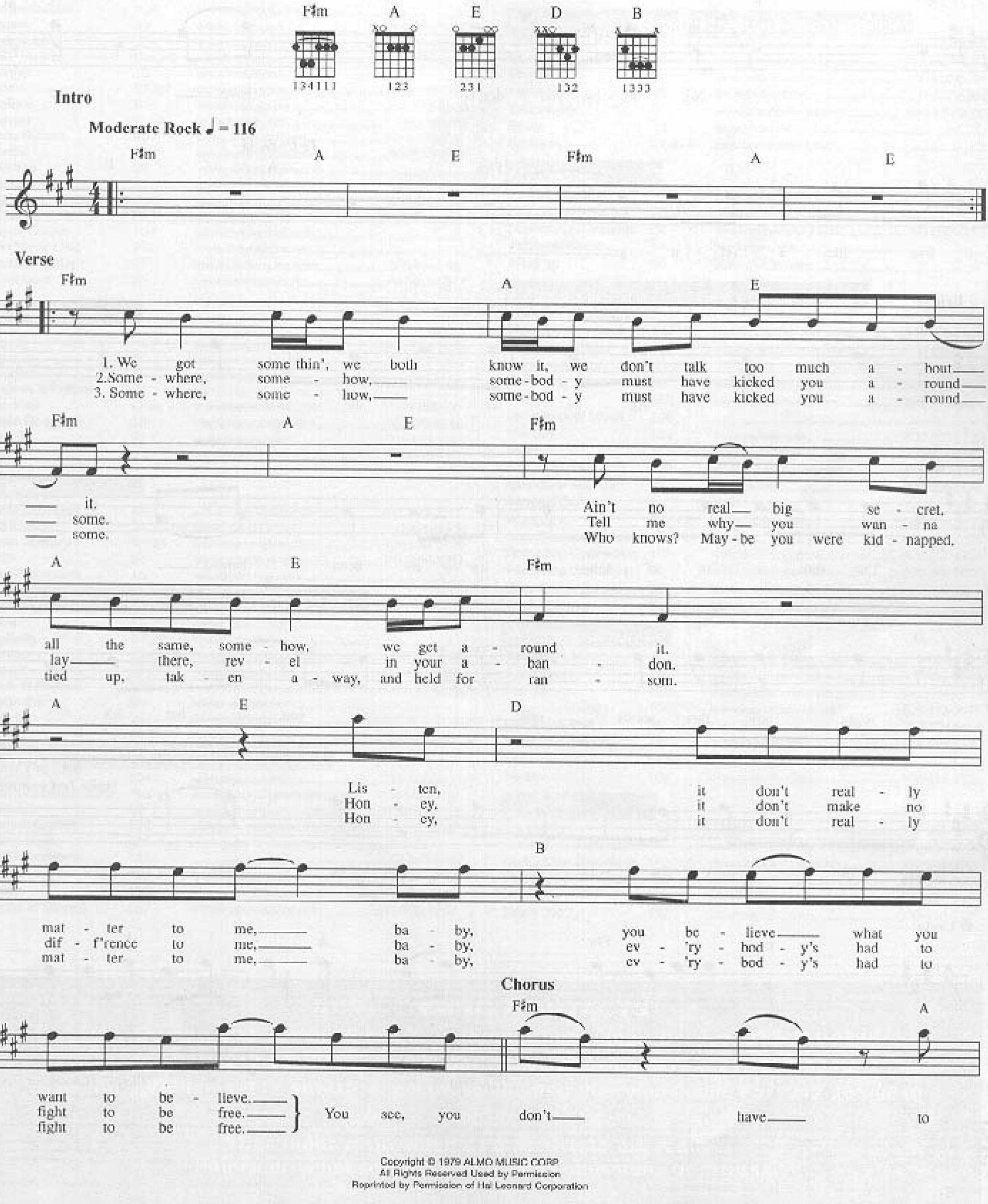
As Recorded by Tom Petty and the Heartbreakers

(From the MCA Recording DAMN THE TORPEDOES)

The Decade Series: The 1980s (00690540, $15.95) features tab transcriptions for 30 '80s greats. Contact Music Dispatch to order (800-637-2852, *musicdispatch.com*). Watch for the *Tom Petty Guitar Collection* (00690409) coming soon!

Words and Music by Tom Petty and Mike Campbell

Arranged by Adam Perlmutter



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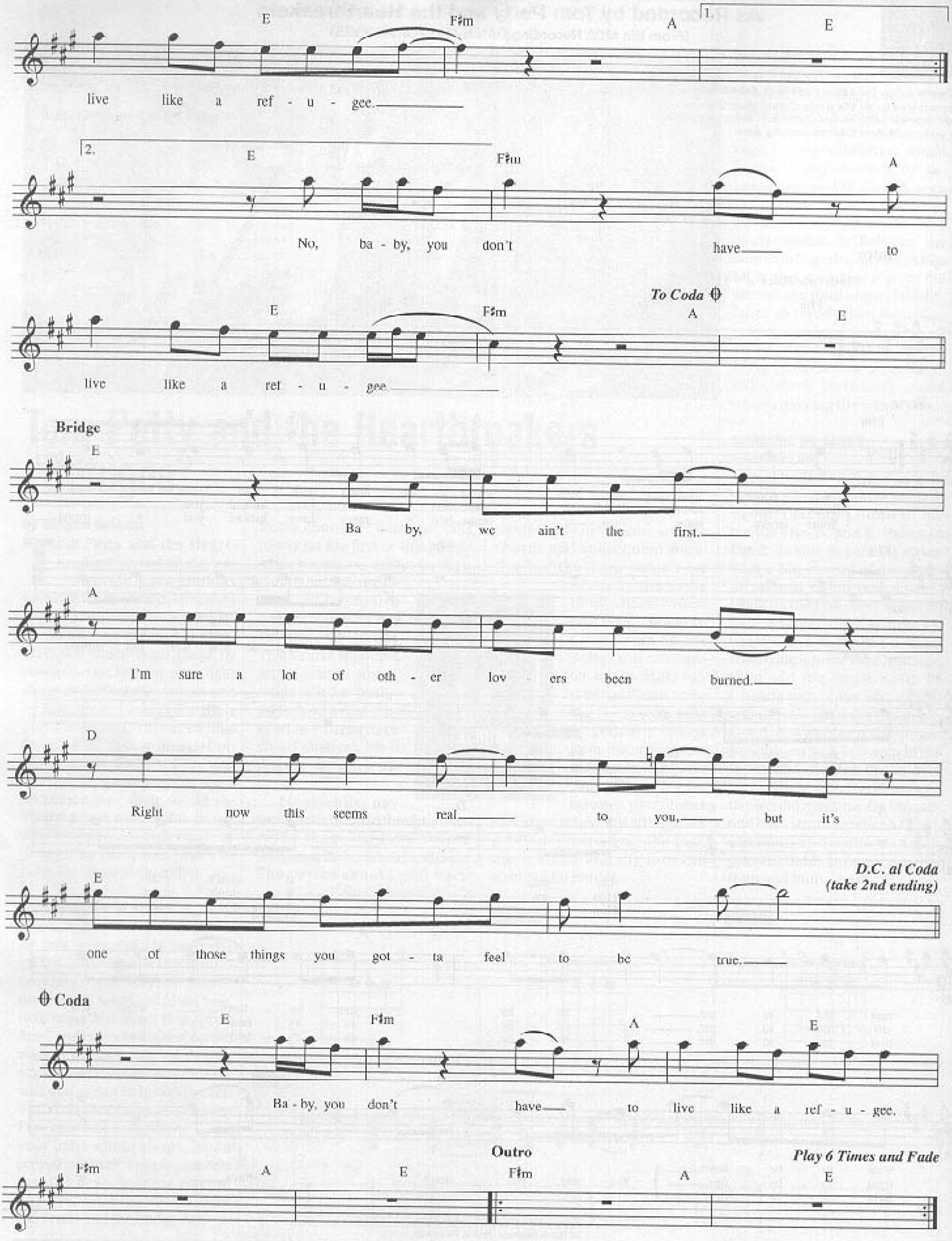
Refugee


E F♯m A E
live like a ref - u - gee.
2.
E F♯m A
No, ba - by, you don't have to
To Coda
E F♯m A E
live like a ref - u - gee.
Bridge
E
Ba - by, we ain't the first.
A
I'm sure a lot of oth - er lov - ers been burned.
D
Right now this seems real to you, but it's
E
one of those things you got - ta feel to be true.
D.C. al Coda
(take 2nd ending)
Coda
E F♯m A E
Ba - by, you don't have to live like a ref - u - gee.
F♯m A E
Outro
Play 6 Times and Fade
F♯m A E

ACOUSTIC CAFÉ

By Michael Mueller

Monte Montgomery

Redefining Acoustic Guitar

LIKE MANY GUITARISTS, MONTE MONTGOMERY PAID his dues through the years playing both acoustic and electric guitar, depending on the gig. But unlike many guitarists, he found that he didn't need both. "When I finally reached the point where I could do anything on the acoustic that I did on the electric, I just went that route," he recalls. To help facilitate his aggressive style, Montgomery runs his treasured Alvarez Yairi DY62-C through an Ibanez TS-9 Tube Screamer and BOSS compressor into a pair of Trace Elliott acoustic amps. The resulting sound is quite singular and has fooled more than one reviewer who thought he was using an electric guitar.

One of the first things you'll notice in Montgomery's playing is his use of natural, tapped, and false harmonics. **Fig. 1** contains "Jaco-style" false harmonics. The technique is, admittedly, a bit difficult at first. Fret a note with your fret hand, and while holding that note down, stretch your pinky five frets (feel free to experiment with the distance) away and lightly touch the string directly over the fret. Then, attack the string with your picking hand. You probably wouldn't play them in sequence as they're arranged here, but rather as discrete embellishments to your phrases. **Fig. 2** contains tapped harmonics. Here, your fret hand frets the tab in parentheses, and your pick hand taps directly onto the frets indicated in tab (not in parentheses). **Fig. 3** combines fretted notes with natural harmonics to create a moving bass line over a static G harmony.

According to Montgomery, "the entire acoustic guitar is an instrument," and one way to fully utilize it is to bend the neck to mimic a whammy bar. To properly "whammy" harmonics on an acoustic, push the back of the headstock away from you and simultaneously push the upper bout of the guitar in toward you while the harmonics are ringing. You should be able to achieve a half-step alteration in pitch without much pressure. Try this on the harmonics in Figs. 1–3. Be careful, however, not to put too much pressure on the neck.

Another way to use the entire guitar is by incorporating percussion into your playing via taps, slaps, and thumps. "My Yairi has a huge crack on the top where I beat it with my thumb," Montgomery says, almost boastfully. But it doesn't always have to be so aggressive, as he relates, "I'll often combine the percussive effect with harmonics." **Fig. 4** incorporates slapping muted strings against the fretboard on beat 2 of each measure, where the guitar is essentially acting like a snare drum.

Lastly, Montgomery's soloing style is a lesson all its own—way too much for the Café. Two things that are consistently present, however, are Montgomery's use of arpeggios and hybrid picking. Montgomery says he "looks for chord shapes all over the neck and plays solos based on those chord shapes," using a pick and his three remaining fingers in the process. This unique phrasing approach contributes much to Montgomery's singular style. **Fig. 5** contains arpeggios for which you should use the hybrid approach. Use a pick to play all the notes on the 2nd string, and use your middle and ring fingers to play the consecutively attacked notes on the 1st string. The order in which you use your fingers is up to you; just be sure that the rhythm is even and steady.

This has been but a brief glimpse into Monte Montgomery's guitar playing. If at all possible, get out and experience a live show; I guarantee you'll walk out of the club dragging your jaw along the floor. Meanwhile, to get the full Monte, check out *montemontgomery.com* or his latest record, *Wishing Well*.

Fig. 1 SEE IT » HEAR IT guitaronemag.com

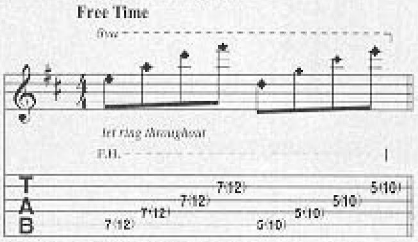


Fig. 2 SEE IT » HEAR IT guitaronemag.com

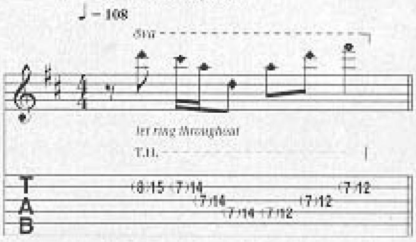


Fig. 3 SEE IT » HEAR IT guitaronemag.com

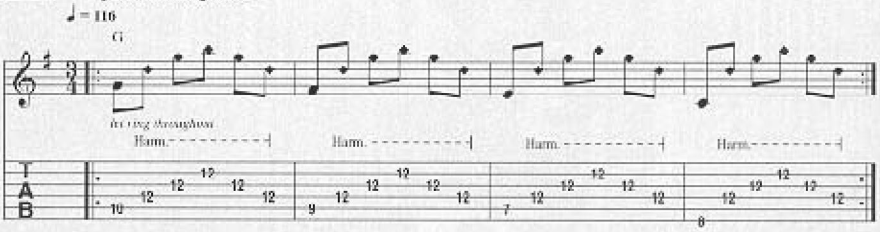
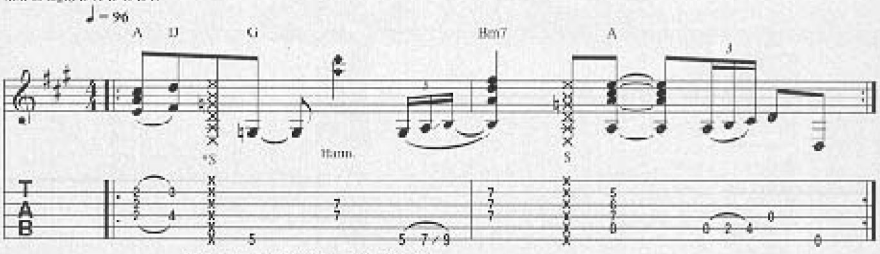


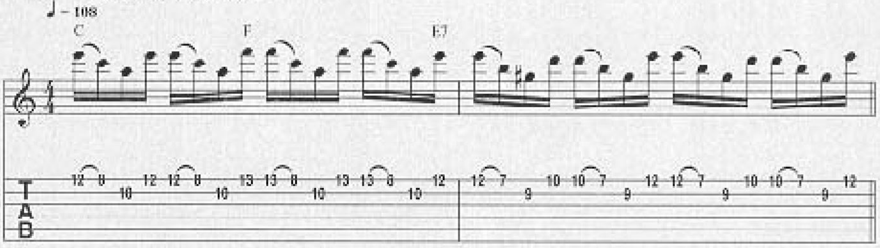
Fig. 4 SEE IT » HEAR IT guitaronemag.com

Drop D tuning:
(low to high) D-A-D-G-B-E



*Slap and mute all six strings with pick hand.

Fig. 5 SEE IT » HEAR IT guitaronemag.com



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By Dave Rubin

Kick Out the Jams

Fundamental Rhythm Tools for Jamming the Blues

PICTURE THIS: YOU SHOW UP AT THE LOCAL OPEN JAM at 9:00 on a Sunday night with your axe and girlfriend in tow. The house band of hotshots goes on at 9:45 and plays for an hour, after which they bring up their friends and the "regulars." If you're lucky, you get to play two tunes after one too many beers around 1:00 a.m.—six hours before you have to get up for work and three hours past your lady's patience. The designated singer calls for "Horsehair Blues," and when the bewildered look on your face betrays your false bravado, he says, "Slow blues in A, watch me for the stops and solos." Same thing with the next selection, only now it's a shuffle in G. You feel ready with your bag of blues licks, but what do you play for your rhythm part?

Fear not. The truth is that accompaniment for the blues can be broken down into three areas: chords, boogie patterns, and riffs. By choosing the proper form and then employing a variation within it that is versatile and harmonically friendly, you can always find an appropriate rhythm guitar part.

Let's look at four examples that should cover you in almost all situations. Each is in the key of A and features one measure of the I (A), IV (D), and V (E) chord changes. **Fig. 1** shows the two most useful dominant chord voicings for a slow blues. The four-note "dead string" voicing for the I chord has a more refined sound with the root (A) and ♭7th (G) as the two lowest notes rather than the root and 5th you hear in the traditional barre chord version. For the turnaround (not shown), simply maintain the established rhythm but use the following chord changes in measures 11–12 of a 12-bar blues: A7–D9–A7–E9 (each chord receiving two beats).

Swinging shuffles are a hallmark of Texas blues. **Fig. 2** contains an appealing variation on the "Charleston" rhythm, a perennial swing favorite. It offers an irresistible syncopation when played on top of a walking bass line. To make it really swing, apply sharp, staccato downstrokes for each chord. Notice that the first inversion A9/C♯, a favorite of T-Bone Walker, blends smoothly with the root-position 9th chords, especially when they are reduced to four-note voicings, thereby placing the notes for all three chords on the same strings.

Boogie bass patterns are the most characteristic sound in the blues. **Fig. 3** features one of the most popular, with the classic ♭3rd–3rd embellishment on beat 2 of each measure.

Fig. 4 is a hip blues riff that, similar to Fig. 3, uses a hammer-on from the ♭3rd to the 3rd over the I chord. The indication of the change from C♯/E (3rd and 5th) for the I chord to C/E (♭7th and 9th) for the IV chord is a fundamental tenet of the blues. Dig how the turnaround [**Fig. 5**] incorporates a cool walking bass line that can be adapted to measures 11 and 12 of a 12-bar blues, though you may want to lose it if it interferes with the bass player's part.

Fig. 1 SEE IT » HEAR IT guitaronemag.com

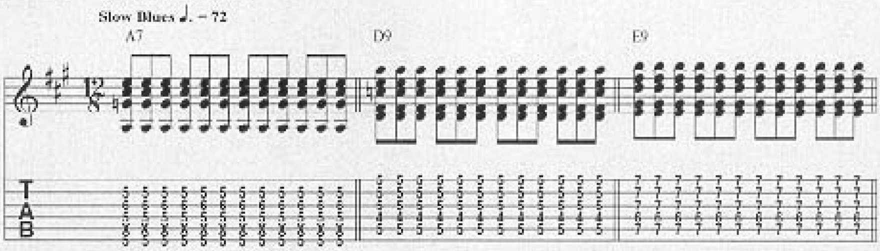


Fig. 2 SEE IT » HEAR IT guitaronemag.com

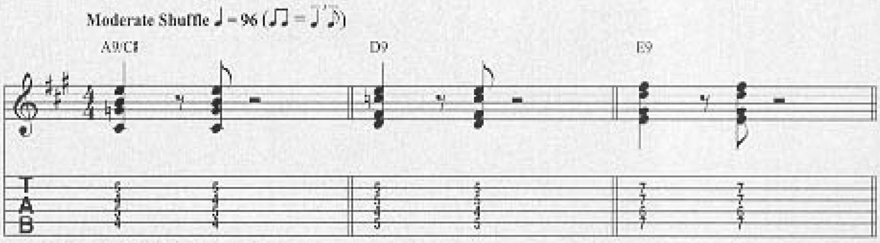


Fig. 3 SEE IT » HEAR IT guitaronemag.com

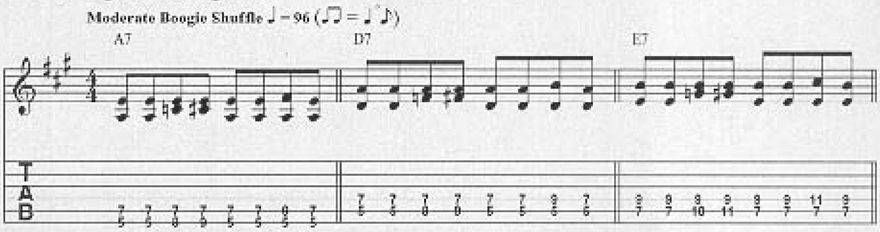


Fig. 4 SEE IT » HEAR IT guitaronemag.com

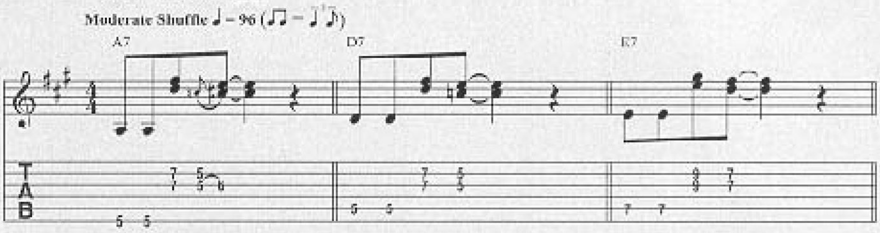
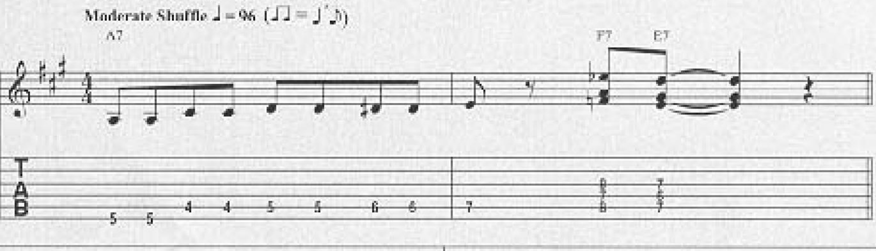


Fig. 5 SEE IT » HEAR IT guitaronemag.com



CHOPS SHOP

By Tom Kolb

Arpeggio Substitution

Put Me in, Coach. I'm Ready to Play.

WHEN GUITARISTS ARE INTRODUCED TO 7TH-CHORD arpeggios, they're usually taught to apply them over their corresponding chords. Though this can be a wonderful melodic approach, for some, it can be very restricting, and too often can produce frustration and predictable results. If you're one of those guitarists who waved bye-bye to arpeggios for these very reasons, perhaps it's time to look at them from a different viewpoint: substitution.

The most common substitution is the diatonic variety. This is when an arpeggio from the same key center is used as a substitute. Confused? Take a look at **Fig. 1**: an Em7 arpeggio is used as a substitute for the "expected" Cmaj7 arpeggio. Here's the theory behind this substitution: Cmaj7 is the tonic chord of C major. Therefore, if the C major scale is used as a scale source for the Cmaj7 chord, then any arpeggio harmonized from C major should work. The trick is that some arpeggios work better than others. The Em7 is a solid choice because it shares three common tones with Cmaj7 (E, G, and B). The ♭7th (D) of the Em7 arpeggio implies a Cmaj9 quality over the chord change. You can apply this type of substitution with ease if you remember this simple method: Play a minor 7th arpeggio rooted on the 3rd of a major 7th chord (e.g., a Bm7 arpeggio for a Gmaj7 chord; a Dm7 arpeggio for a B♭maj7 chord).

Fig. 2 offers another example of diatonic substitution, but with a bluesy delivery incorporating half-step bends and slides. This time, a Cmaj7 arpeggio is draped over an Am7 chord. The theory: A Aeolian (A–B–C–D–E–F–G) and A Dorian (A–B–C–D–E–F♯–G) are optimal scale sources for the melody, and Cmaj7 is the III chord harmony of both scales. Again, our substitute arpeggio shares three common tones (C, E, and G) with the Am7 chord, and the major 7th (B) produces an Am9 tonality. To remember this substitution application in a pinch, play a major 7th arpeggio rooted on the ♭3rd of a minor 7th chord (Gmaj7 for Em7; Dmaj7 for Bm7).

Pushing the envelope, **Fig. 3** stretches diatonic substitution to the outer limits in a dizzying array of arpeggios and triads superimposed over a D13 chord. Harmonized from the D Mixolydian mode (D–E–F♯–G–A–B–C), the jazz-rock fusion phrase uses four 7th chord arpeggios and three triads.

The ii–V–i progression in **Fig. 4** employs substitution maneuvers that rely on scale-chord relationships (a different scale for each chord in a progression). The Fm7 substitution over the ii chord (Dm7♭5) is drawn from the D Locrian mode (D–E♭–F–G–A♭–B♭–C: seventh mode of the E♭ major scale). The A♭m(maj7) substitution over the V chord (G+7♭9) comes from the G altered scale (G–A♭–B♭–C♭–D♭–E♭–F: seventh mode of A♭ melodic minor).

Our final example [**Fig. 5**] illustrates three different substitution concepts, all in a chord-tone altering application performed over a G7♭9 chord, which resolves to Cmaj7: 1) superimposing an arpeggio of an opposing quality directly over a chord (Gm7♭5); 2) tritone substitution—substituting an arpeggio a ♭5th away from the root (D♭7); and 3) substituting an arpeggio harmonized from a superimposed scale (B°7, from the G Phrygian dominant scale: G–A♭–B–C–D–E♭–F).

Fig. 1 SEE IT » HEAR IT guitaronemag.com

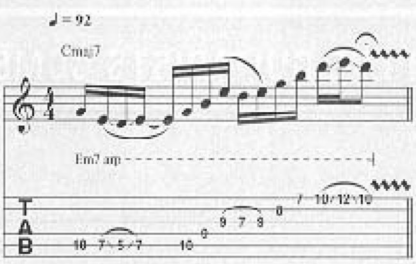


Fig. 2 SEE IT » HEAR IT guitaronemag.com

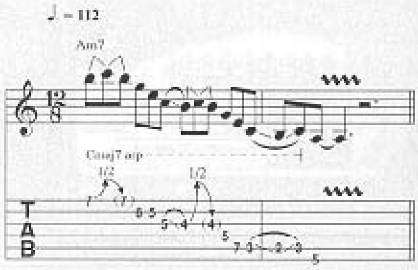


Fig. 3 SEE IT » HEAR IT guitaronemag.com

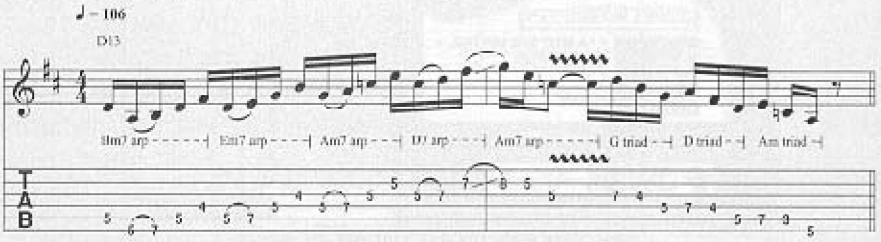


Fig. 4 SEE IT » HEAR IT guitaronemag.com

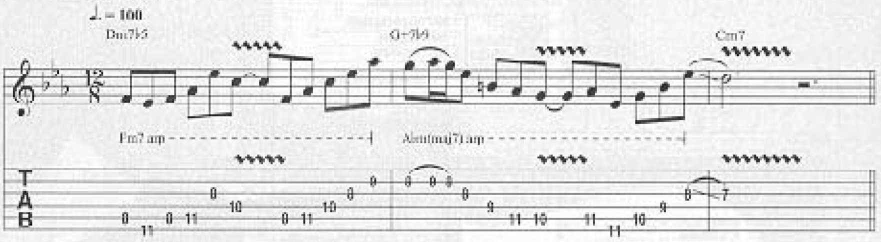
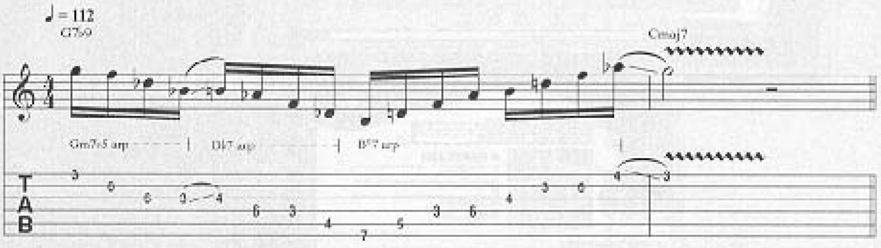


Fig. 5 SEE IT » HEAR IT guitaronemag.com



By Douglas Baldwin

Barre Chords

Get Started With These Essential Major and Minor Shapes

HOW MANY TIMES HAVE YOU HEARD THIS? "HE'S good; he can play *barre chords*!" Barre (pronounced "bar") chords are one of the first big hurdles every guitarist faces—and one of the defining skills of guitar playing. If you're ready to raise the barre, so to speak, you're in the right place.

Barre chords are movable chord shapes that use the index finger to fret two or more strings while the other fingers fret individual strings. Most commonly, the index finger frets five or six strings while the middle, ring, and/or pinky fingers fret above the index finger in basic open-chord shapes. (For more on open chords, see Basic Training, JAN/02.) Once all the strings are fretted (or muted, as the case may be), the chord can be moved about the neck without changing the quality of the chord—major chords remain major, minor chords remain minor, and so on. Like a room in a Holiday Inn, the location and name may change, but the quality is constant.

Let's start with the E-shape barre chord, as in **Fig. 1A**. The arc that connects the dots between the 6th and 1st strings indicates the location of the barre. Visualize the barred notes as the open strings at the guitar's nut, and you'll see that the other three notes are in the shape of an open-position E major chord; hence the term "E-shape" barre chord.

Once you've gotten the hang of the E-shape barre chord, try the E minor shape in **Fig. 1B**. Notice that, similar to lifting your index finger from an open E major chord to make it minor, lifting your middle finger in the E-shape barre chord creates the minor form.

The A-shape barre chord [**Fig. 1C**] can be frightening. Not only must the index finger do its dreaded multistring fretting, but now the ring finger has to cover three strings as well! Get used to it, soldier; eventually all four fingers will get drafted into barre service. If you indeed find it too much to handle, skip the note on the high E string, thus eliminating the index-finger barre.

After the torture rack of the A-shape major barre chord, the minor form [**Fig. 1D**] should be a breeze. Here, you can see that the notes played by the middle, ring, pinky fingers are in the shape of an open Am chord.

In order to really use barre chords, you need to know the root note of each shape. When we play an E-shape barre chord, the root is the note played on the 6th string; if we can name the notes on the 6th string, we can play all of those major and minor chords. Similarly, the roots of A-shape barre chords are found on the 5th string. **Fig. 2** shows all the note names on the 6th and 5th strings.

With those root notes readily at hand, you can play through the following exercises to start building your barre-chord chops. **Fig. 3** is a simple exercise using the E-shape barre chord in major and minor forms. **Fig. 4** does the same thing for the A-shape barre chord. **Fig. 5** mixes the two shapes. With a little practice and a little brainwork, you can learn all the necessary major and minor chords using these four shapes. Then you'll have truly "earned your barres."

Figs. 1A–D SEE IT » HEAR IT guitaronemag.com

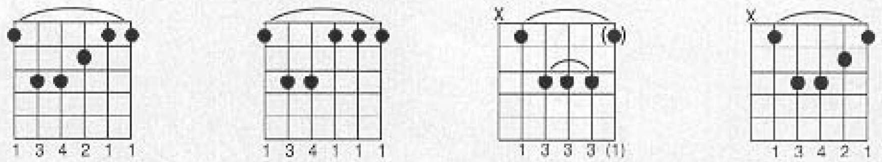


Fig. 2

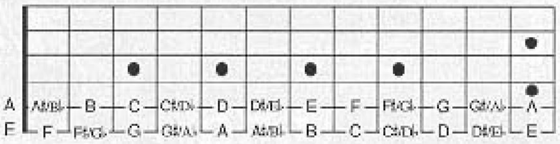


Fig. 3 SEE IT » HEAR IT guitaronemag.com

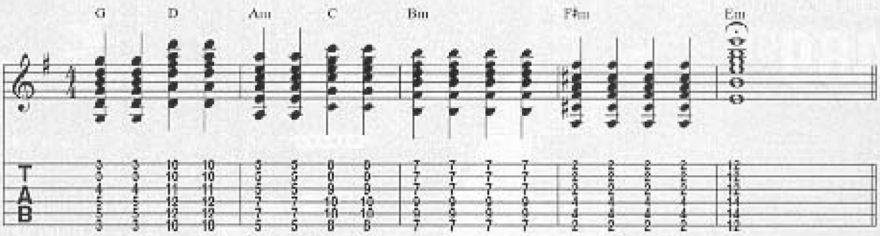


Fig. 4 SEE IT » HEAR IT guitaronemag.com

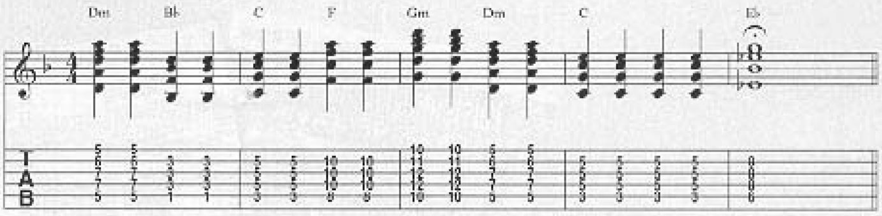
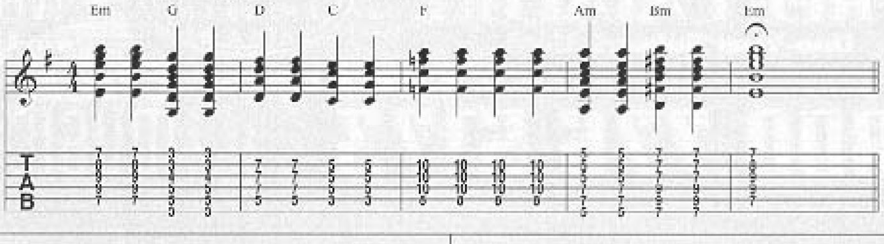



Fig. 5 SEE IT » HEAR IT guitaronemag.com